THE NEW YORK MIRROR

A REFLEX OF THE DRAMATIC EVENTS OF THE WEEK.

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The Musical Mirror.

The news of D'Oyly Carte's injunction to restrain Sydney Rosenfeld from producing Gilbert and Sullivan's Mikado at the Union Square Theatre on Monday night was received so late in the afternoon that it did not spread very widely, and so in the evening there came to the doors a crowd of ticket-holders and deadheads —chiefly deadheads. Despite the injunction they were not disappointed, at least not cheated of a performance of the much courted opera. Mr. Rosenfeld had announced to his lawyers that he would not be restrained by any little thing like a prohibitive order from a United States court, and they had informed him that he was crazily reckless in making the assertion. When they afterward learned how Mr. Rosenfeld disregarded their advice they promptly washed their hands of the entire matter and declined to further serve a client whose independence of judicial decrees was thus startlingly declared. A few hours before the time of performance Mr. Rosenfeld was suddenly struck with one of his brilliant ideas. He could not secure from Messrs. Shook and Collier the money he had paid in advance for one week's rent of the theatre, and so he determined to transfer his ownership of the company to anybody who could be found willing to accept it and give The Mikado in spite of everything. It is the opinion of some legal gentlemen that Messrs. Shook and Collier had done wiser to refund Mr. Rosenfeld's money, for in permitting the opera to be given on their stage it is opined that they placed themselves in contempt of court. Whether Mr. Rosenfeld, by transferring the management of the company to a friend, absolved himself from a dangerous responsibility, depends upon whether such a transfer, made for the purpose of evading a court decree, is permissible.

It is safe to say that none save an assemblage largely composed of professionals would sit for three hours perspiring in a theatre whose atmosphere seemed something more caloric than the hot room of a Turkish bath. The dripping actors saw The Mikado through from beginning to end, and lavished abundant applause upon the principal members of the cast. These, with little rivulets coursing through the grease-paint on their steaming cheeks, worked hard, and were truly objects of commiseration. Certainly there was never a Gilbert and Sullivan *premier* given in this country under more unpleasant circumstances so far as weather is concerned.

The opera proved to be a delightful affair so far as composer and librettist contributed to the performance, and the representation itself was in many respects an agreeable surprise. And yet in costuming, scenic display and the choral department there was so much poverty exhibited, it cannot be truly said that more than an inkling, a mere suggestion, of the real charm of the piece was given. The score does not show marked originality. As Gilbert works out all his ideas upon one skeleton frame work, so Sullivan pursues the same methods in his compositions. There are few numbers in the opera that will achieve the popularity of coming into general use among whistlers and organ-grinders, but there is a dignity and musicianly skill pervading every song and chorus that is thoroughly characteristic of the knightly composer. The orchestration was feeble and the orchestra proved itself to be totally inadequate for their duties. "Taking one consideration with another," therefore, it is best that an extended and critical estimate of Sullivan's latest work be reserved for an occasion when it is competently rendered. Gilbert's book was subjected to several perversions, Mr. Rosenfeld introducing verses of his own authorship with a view to localizing a portion of the piece. These were clever, but they scarcely improved upon the original. The jingle of the songs, "I've got a little list" and "Tit-Willow," caught the fancy of the audience, as much because of their skilful delivery by Roland Reed as any other reason; while the alliterative verse in the male trio of the first act had to be repeated a number of times. The words run as follows—sung rapidly they produce a very humorous effect:

To sit in solemn silence in a dull, dark dock,
In a pestilential prison, with a life-long lock,
Awaiting the sensation of a short, sharp shock,
From a cheap and chippy chopper on a big black block!

The dialogue throughout is in Gilbert's wittiest vein, and the subject and its peculiar treatment having (unlike the satires of Patience, Pinafore, etc.,) a general interest, there is a likelihood that The Mikado will meet with even greater favor than those extraordinarily successful works.

The part of Ko-Ko was capitally played by Roland Reed, a comedian of rare humorons gifts and some little vocal ability. His acting as the Lord High Executioner of Titipu was extremely droll, and he spoke his lines with a true appreciation of their Gilbertian flavor. Mr. Reed's singing voice is somewhat harsh, but he delivered the words with so much pith and distinctness that the natural defect was pardonable. Unless Mr. Reed has given himself over irretrievably to following fortune as a comedy star on the road, we would suggest that his detention in New York as comedian of one of the comic opera companies would be a gain to both New York and comic opera. Herbert Archer's voice was clouded by a cold, but he nevertheless gave an excellent performance of Pooh Bah, the Lord High Everything. His acting was careful—in fact, too careful, for he erred in over-elaborating minor points. Signor Montegriffo sang Nanki-Poo's music sweetly, and managed to convert a good deal of the librettist's text into very choice pigeon-English. Alice Harrison, with her inimitable by-play, kept the house in roars. She scored an emphatic hit. Her facial expression was something wonderful to behold. By ingenious manipulation of the muscles she managed to alter her pert and pretty features into those of the sort of Japanese maiden who decorates fans and fire-screens imported from the realm of the Mikado. Belle Archer looked very pretty as Pitti Sing, and the mature Katisha was admirably represented by Emma Baker, a massive lady with a rich and resonant contralto voice. The minor characters were acceptably done. The chorus was villainous. At no time during the evening was it in accord with the musicians—or *vice versa* as the case may be. The dresses were cheap stuff, made of *cretonne* and chintz, and giving but a faint conception of the rich coloring and picturesqueness the opera will afford when it is properly put on the stage. There was no performance given after Monday night.

* * *

The Black Hussar remains the bill at Wallack's Theatre, where, in a cool auditorium, visitors can enjoy the strains of that pretty opera and laugh over the humor of the brace of clever comedians who head the attractive cast given the piece by Manager McCaull.

* * *

The immense business of Nanon has suffered no abatement, for theatre-goers naturally turn to the comfortable Casino during such a period of intense heat as we have been passing through. Francis Wilson, Sadie Martinot and the rest of the fine company at this house delight the patrons with their well-directed efforts. The roof-garden enjoys tremendous popularity.

* * *

La Belle Hèlène continues to be the *piece de resistance* at Koster and Bial's, where the patronage, like the entertainment offered, is always liberal.

At the Theatres.

John T. Raymond's engagement concludes on Saturday night. He has kept on presenting For Congress, believing it inadvisable to put up a new piece in this risky weather.—There was a slight fire scare at the Bijou on Monday evening. Mr. Dixey, in the character of an extinguisher, made as pronounced a hit as he has made by his Irvingisms.

Romeo and Juliet Work-Rooms.

J. M. Hill's work-rooms at No. 12 Union Square have presented a busy appearance since Monday. They were ready for the workpeople on Friday, but the old superstition prevailed among them, and work was hardly under way before Monday. The rooms have been neatly re-carpeted and re-papered, and present a snug, comfortable appearance. About twenty-five people are employed. The principal cutter is Signor Cottrelly, who has had European experience. Mme. La Tighe has charge of the cutting and making of the ladies' garments. Mme. Endress superintends everything, paying especial attention to the silken fabrics. Every character in the play, down to the humble peasant, is drawn in colors upon card-board by Designer Thompson, and these serve as models.

In the daily round Mr. Hill is one of the first to arrive, and among the last to leave. Ceaseless labor does not dampen his enthusiasm in the work he is engaged upon. When a MIRROR reporter dropped in yesterday he was engaged in displaying rich fabrics of European looms before the admiring gaze of a small circle. When the product of the Lyons loom was unrolled—the silk and gold fabric from which one of Romeo's garments is to be made—dazzled eyes caused lips to part in involuntary exclamations of admiration. This material cost $45 a yard, was imported direct from the loom, and there is not its duplicate in this country and very little, if any, to be found in Europe. The cost of the goods now being manufactured into garments runs from $2 to $45 a yard.

"Did the ladies know of this store of rich fabrics, your rooms would be overrun with sight-seers, Mr. Hill," remarked the reporter.

"I should be compelled to throw gallantry to the winds and lock the doors," laughingly replied the manager. "We haven't more than sufficient work room as it is."

In a further talk with Mr. Hill, he said:

"I look upon the success of this revival of Romeo and Juliet as already assured; I never had a serious doubt about it. By the way, my first estimate of the cost of the production has fallen short some thousands of dollars—in fact, it now looks as if $32,000 would not more than cover it.

"As to Mr. Thompson's share of the work," continued Mr. Hill, "I have given him *carte blanche*; he has but to name anything he wants, and I will get it if it is procurable. He will improve upon the work he did for Irving's production of the tragedy. Give an architect and builder unlimited resources in money and material to build a house, and when it is finished they would be sure to improve upon the first in the construction of another. Thus it will be with Mr. Thompson's work."

When seen by the reporter, Mr. Alfred Thompson was in a mood to dilate upon a subject dear to his heart. What follows is a condensation of a long conversation:

"With the growth of art-culture and the interest excited among lovers of the beautiful by museums of mediæval souvenirs and State collections, there has come in the last few years a desire to look upon the embodied life and manners of past generations and vanished grandeurs in connection with the classic dramas of the Elizabethan era. In Paris historical drama has been for many years produced with more or less fidelity to the manners and customs of the period represented. Two notable dramas by the ever-fertile Victorien Sardou may be quoted as representative revivals in a city where taste in dramatic art has always existed.

"Patrie, as originally produced at the Porte St. Martin Theatre, under the management of Raphael Felix (brother of the great Rachel), was put on the stage with furniture and tapestries of the time lent by rich collectors specially for the occasion. Theodora, by the same author, quite recently has been staged with the same respect for detail and research in archæology that characterizes all a conscientious author requires.

"The same spirit which now urges parents to provide their babies with picture-books that are faithful to nature, instead of being the conventional absurdities our grandfathers found good enough for their nurseries, makes all cultured play-goers dissatisfied with anachronisms on the stage which are glowing insults to common sense and offences to the most ordinary education.

"What Garrick began, and Talma succeeded in perfecting as far as he was concerned, has been gradually, from the revivals of Macready and Charles Kean, through Charles Calvert's series of successes, down to the latest productions of Henry Irving in London, and of Sardou in Paris, arrived at a climax of close research and realization of the habits and dwellings of past generations in the Theodora already mentioned and the Romeo and Juliet produced by Henry Irving and Ellen Terry at the Lyceum Theatre, London.

"There is no doubt that the production of Romeo and Juliet at the Union Square Theatre will give Americans a spectacle of artistic beauty such as has never been yet seen in New York, and never surpassed on any European stage.

"In collecting data and details for the Lyceum productions, I not only had access to the rarest illuminated MSS. in the British Museum, but my acquaintance with Sir Frederic Leighton, President of the Royal Academy, and my researches among Italian frescoes, gave me unlimited power in the realization of costume, architecture and accessory necessary for a reproduction of Italian life in the Fourteenth century. The knowledge and experience thus acquired are such that no single costume represented on the Lyceum stage (except among the simple dresses of the peasants and citizens) will be identical with any one which will appear before a New York audience. The costumes of this period were so rich and varied that it would be almost impossible to exhaust the fashion of that day; while the elegance of cut and grace of carriage were on a par with the magnificence of the tissues and the chromatic harmonies of their combinations.

"Every store of note in New York has been sifted and ransacked for brocades in which antique weavings could be detected or mediæval patterns recognized. The Lyons looms have lately brought out samples of old material imitated by their textile artisans. Many of these have found their way into Broadway at prices which have made them prohibitory to even rich purchasers. Those which have seemed the image and echo of Florentine sumptuary remains have been purchased for the ballroom scene at Capulet's Palazzo. Not only will every costume worn be a study for the painter as well as the student, but the mosaics on the walls, the draperies on the fold-stools, the instruments in the orchestra and the inlaid pavement on the floor, will be reproductions of the period chosen by the artist for representation on the Union Square stage.

"There will be a masque introduced of twelve lords and ladies, who will dance the Karole, or Coranto. These, wearing costumes designed by Cimabre, the great Italian painter, who died A. D. 1300—costumes slightly anterior to the epoch selected—will be represented by gentlemen and ladies especially chosen for this revival.

"The materials for Miss Mather's costumes have been ordered from Lyons direct, and will be the last to be designed and produced as the acme of art-fabric and selection."

The Mikado Collapse.

Unlike the famous Cæsar—who, however, never ventured into theatricals—Mr. Sydney Rosenfeld, the venturesome, the excitable, has come, seen, conquered, and, most ignominious end—fled. On Monday morning Mr. Rosenfeld, surrounded by a host of managers, all ready to aid him without stint in his efforts to give a splendid performance of The Mikado, stood about the lobby of the Union Square Theatre, looking as near the personifiaation of a thriving manager as he could assume. He had arrived from Milwaukee on the night before to learn that a motion for a temporary injunction would be heard on that morning, and confidence in a victory over his enemies was marked in every feature of his countenance. When the time for the hearing had come he was present in the United States District Court with his counsel, Messrs. Howe and Hummel, while Messrs, Carte and Stetson were represented by Alexander Brown and Joseph H. Choate.

Judge Wheeler sat upon the bench, and after considerable argument was heard upon both sides, granted the interlocutory or temporary injunction until August 4, when the hearing of the case should be held before Judge Brown in this city, or, if so preferred, before himself at Brattleboro, Vt. The Rosenfeld side of the case were staggered at this announcement, for they had confidently expected that there was no doubt whatever of their being allowed to go on. Fred. McCloy was the first to announce the result to a throng of actors and managers who stood about the doors of the Union Square Theatre.

"The Judge seemed to have come into court with the settled determination to decide the case but one way," he said, quietly, though he appeared chagrined at the way in which matters had turned out, "and not even an invitation from above, it seemed, would have changed his mind. Our lawyers spoke of law and precedent in the matter, but he did not seem to heed that in the least, saying that the work was that of Gilbert aud Sullivan and that they were entitled to the resulting profits. However, I suppose we'll have to shut up."

This seemed to be the general impression about the Square, but those who knew the erratic Sydney were satisfied that his ways were not as the ways of other men, and consequently were on the *qui vive* for anything. They were not surprised, therefore, when it was announced that The Mikado would actually be given that evening, as Mr. Rosenfeld had assigned his rights in the theatre "for burlesque only" to a man named Ed. J. Abrahams, who was formerly with the Kiralfys, for the sum of $1. The company was called together and a performance of The Mikado was actually given, in defiance of the injunction, to an audience representing aboat $400.

About nine o'clock Sydney Rosenfeld was seen at the theatre. He took no part in the management of The Mikado. There were many free admissions, and the gentleman who signed the orders upon the box-office for such was obliged to retire into the shade while he did so, as several of the Sheriff's men were watchful to secure the party responsible for the performance. Rosenfeld soon disappeared, and has not been seen in the city since. It transpired that he had ordered supper at the Sturtevant House for thirty of his company and friends, and he has not communicated with the hotel people. He did not show up, and the supper was not eaten.

On Tuesday morning Fred. McCloy told a MIRROR reporter that he was very sorry that the piece had been presented after the serving of the injunction. "I tried to keep Rosenfeld from doing it," he said, "and told him to go and see Collier and try and get him to transfer the lease to the week of August 4. He did so, but without success, and seemed determined to bring out the opera notwithstanding. I argued with him and brought him to my hotel to dinner; but it was no use. When I found he was determined to do it, after all, I withdrew from the project. If the opera had gone on without any trouble I was to have had a share in the concern. Sydney made a mistake in bringing the opera here. He could have gone on doing a good business out West for any length of time."

Mr. McCloy's expressions were echoed all about the Square. Though some were found who gave vent to others, and praised Sydney for his act, there were none who could show what good end had been achieved by it, except the placing in jeopardy of the liberty of the actors, Mr. Collier and Mr. Abrahams, it being the decided opinion of all that that gentleman had stepped forward in the matter merely for the notoriety which it brought him. Howe and Hummell were greatly incensed at the action of their client, and sent him the following letter:

NEW YORK, July 21, 1885.

Sydney Rosenfeld, Esq.:

SIR:—From the published accounts in the newspapers it appears that notwithstanding our strict injunction not to perform The Mikado or any opera similar to it, under any circumstances whatever, you have resorted to trickery and caused the injunction of the United States Circuit Court to be violated.

We therefore inform you that we now withdraw from this case, and decline to act further for you. Yours respectfully, HOWE AND HUMMEL.

All day Tuesday there was excitement about the Square, it being expected that a number of arrests would be made in connection with the contempt; but none occurred. Up to late in the afternoon Mr. Abrahams was loud in declaring that another performance would be given that evening, but at about 5 o'clock a huge placard announced that there would not be any. The actors who had been rehearsing stole quietly off, and Roland Reed spent the night in smoking. Alexander P. Brown left on Tuesday afternoon for Vermont to get orders of arrest for Sheridan Shook, Sydney Rosenfeld, James W. Collier, Fred Perkins and E. J. Abrahams. Up to a late hour last night, however, no arrests had been made.

Inquiries in every quarter as to Rosenfeld's whereabouts resulted in no clues until last night, when a telegram was received from Chicago asking friends to contradict the reports that he had flown from justice, but merely went to Chicago to rehearse his second company in his piece, The Mystic Isle, which is to be produced there shortly. He says if he is wanted he will return at once, and if permanently enjoined from producing The Mikado he will present another opera. There is considerable amusement in theatrical circles at this latest escapade of the eccentric Sydney, John Stetson had been cancelling his dates for The Mikado throughout the country, but since the determined action of D'Oyly Carte's representatives, he is now telegraphing to rebook.

James W. Collier was seen yesterday afternoon. He denied emphatically that he had heard of any attempt to arrest him, and said:

"I was in no way a party to the performance, and I do not see on what grounds I could be touched in the matter. My theatre is to rent to whoever is willing to pay the price and put a reputable play on the boards. I don't feel that they have any right to molest me. I advised Mr. Rosenfeld to obey the law under any and all circumstances, and had no more notion that they would play The Mikado that night than that lamp-post there. It is true that Mr. Rosenfeld wanted to have the week of August 4 instead of this, but I could not make the arrangement for him."

Roland Reed, when seen at the Morton House, stated that the only reason he wanted to play The Mikado in New York was because of a printed interview with Mr. Duff that he saw in THE MIRROR, in which that gentleman had said that J. H. Ryley and Thomas Whiffen seemed to have been born for Gilbertian parts, and they were the only people who could properly represent them.

"I wanted to show that that was not true," said Mr. Reed. "I believe that everybody's place can be filled, and that there are young American comedians who can enter into the droll spirit of Gilbert's words. As for being arrested, why, I don't dream of it. I disobeyed no injunction."

Alice Harrison was seen at her residence. She had been much piqued by a reference to the company as a dime museum organization, and asserted that from her playing of the part of Yum-Yum, which she created in this country, had come numerous offers to appear in the opera again from managers all over the country. She did not believe that actors and actresses were in any way inculpated when a manager disobeyed an injunction, and consequently had no fear of any after consequences. She had been perfectly willing to play on Tuesday night, and would have done so if the opera had gone on.

"They say," continued Miss Harrison, "that I did not sing Sullivan's music. That is untrue. I took no liberties with the score. I have paid much more attention to music than these people who talk so have any idea of. I have played in all the opera bouffes and enacted a great many of the principal characters in them."

It was whispered about yesterday that Ed. Gilmore, or some other metropolitan manager, would get the company together before the end of the week and give The Mikado, probably by some arrangement with D'Oyly Carte's lawyers. To-day the chorus will probably meet to decide on what steps to take.

Visit of a Veteran.

Samuel Drake, the veteran actor, who has been for some fifteen years in retirement, is about to emerge and be re-baptized as a Thespian. Mr. Drake comes of an old theatrical family, his father and mother having been distinguished members of the profession early in the century. Julia Dean was his cousin, and the Chapman sisters, Blanche and Ella, are his nieces, their mother being his sister. Mr. Drake has been in New York about three weeks. The purpose of his visit is to arrange for the production of Little Charm, a five-act melodrama from his own pen.

On his arrival in the Metropolis, the veteran found almost a new theatrical world. Here and there he saw a familiar face, but the numerous acquaintances of fifteen years ago had nearly all vanished. He had hoped to secure a metropolitan opening for a Louisville debutante, the daughter of a wealthy merchant of that city; but he found theatre rents too high. So he has concluded to put his play on the road, with his star and pupil in the title rôle. The name of the Louisville lady in whose interest Mr. Drake is engaged is Miss Dora Myers, and Mr. Drake says she possesses strong dramatic talent. For a long time she has been a favorite in amateur circles in the Western city.

Newton Beers, who is starring in Rooms for Rent, writes THE MIRROR that he is now receiving the largest salary he has ever been able to command. It is not as large as his manager puts it in the "small bills," but it reaches three figures, even if two are ciphers. Business continues excellent. Mr. Beers' plans for a starring tour next season are still in embryo.

The Giddy Gusher.

The reputable lawyer and the regular doctor no more think of going and sitting for clients and patients in an Intelligence Office than they think of eating their subpœnas or swallowing their own pills. What would we think of Dr. Robertson if he went to Simmonds and Brown and said: "Just recommend me to the people who look pale when they get your bill for commissions, and I will send you a percentage of my professional fee."

In what sort of estimation would Abe Hummel be held if he said to Mr. Spies: "Now, if there's any rumpus about that contract, just advise the belligerents to consult me, and I will pay you so much on every dollar I get out of them." We should get our law and our pills at some place where such practices were not resorted to.

* * *

It seems to me to be just as undignified and unprofessional for an actor or actress of any merit to depend on agencies for their engagements as it would be for the doctors and lawyers to resort to such means to enlarge their practice.

I often meet actresses who deplore the humiliating custom of dealing with the agencies as a Biddy just out of Castle Garden is obliged to do, and I should think your new idea of placing their names and addresses in a Registry at the Actors' Fund rooms, and depending upon managers seeking them by letter or in person, would be received with joy.

* * *

Years and years ago, little Jimmy Connor, a consumptive Irish comedian, unable to barnstorm any longer, conceived the idea of a Dramatic Agency. Maybe Mr. Parsloe had an agency before, but his place was used to buy books from, when an actor had to send from Penn Yan or Skaneateles for a copy of "The Lost Child" or "Victorine, I'll Sleep on It."

Connor seemed to be the first who hung up hand-bills of country shows and bare-backed pictures of Menken and Oceana. A certain class of fakirs used to sit 'round his room and hail you as "Cully" when you came in, and told you they would "Sherry their nibs" when they went out, and ask you to "stag his fakements" when poor little Connor mounted a new suit. Managers used to write Jimmy occasional requests, such as to "Send on a chirping heavy, able to sling 'em a nasty Uncle Tom, Wednesday night, in Willimantic, $15 sal. No beaders wanted."

Jimmy would say to a gang of heavies, talking tie-wig parables in the corner on one of his old settees: "How many of yous is up in Uncle Tom?"

They would all speak up but an old fat man, Charley Salisbury, who would pipe in childish treble: "I play Eva this season." And Jimmy would select the seediest of the party on a sympathetic principle he had, and the required article would put an Uncle Tom wig in his pocket and walk off to fill the engagement.

* * *

The manager paid so much a season to keep his company full——in members. They tended pretty faithfully to keeping themselves full when once on his hands.

Harry Wall tried comic opera. I saw him do a song-and-dance once in a velvet coat, and was not surprised to hear a week after that he had opened a Dramatic Agency. His infirmity was not fatal as Jimmy Connor's consumption proved to be, but I recognized it was severe enough to drive him into the Agency business. Colonel T. Allston Brown was for years on dear Frank Queen's *Clipper*. Of a sudden he was afflicted with some trouble in his handsome eyes. He wore goggles for a year, but experienced little relief. Very naturally he drifted into the Dramatic Agency occupation. I don't know what amount of physical suffering sufficed to make Simmonds and Spies and Smart and the rest of 'em agents. I presume they were troubled with something, for no man ever became a Dramatic Agent who was sound and able to do anything else.

* * *

"I must make Mr. —— a present," said Miss —— to me. "He's got me two engagements already."

"Didn't you pay your fees?"

"Oh, yes; but he shows favors to those who do things for him. There's Miss ——," mentioning a person who has literally nothing to recommend her beyond that element styled by managers, "reliability." How she ever came to go on the stage, and how she has ever kept on it, is a mystery to me.

"You see, Miss —— is constantly in an engagement," continued my friend. "She is constantly making her agents handsome presents. She gives no satisfaction in any parts she plays, and she is constantly sent in and constantly sent out."

You go talk to Mr. —— and say you want an emotional actress, able to do a regular Frou-Frou part. Ten to one he will say: "Miss Dusenberry is the party. She's intensely emotional." Some one else comes in for a regular Mrs. Macbeth sort of woman. "Oh," says the agent, "Dusenberry is the person. Her voice is as hoarse as the raven that croaks in the Macbeth battlements, and her eye—her eye is the tragic Muse in a nutshell." You see the nutshell, and take his word that the tragic Muse is behind it.

* * *

There's an odor of flying hair in the Agency, and Charles Gayler is heard asking who is likely to be good in a part he wrote with a view to Lotta. "By Jove!" cries the friendly Dram. Ag., "there's Dusenberry! Just the woman!"

"Does she sing?"

"Can't say she does; but she can pull through."

"Does she dance?"

"Well, not exactly; but she can go on for it. Full of humor, touch and go farce-comedy."

Gayler is caught, and Dusenberry takes the road for a few weeks, and is then returned without thanks.

The Dram. Ag. sends her out within a fortnight, and some handsome token of her appreciation accompanies that portion of her first week's salary due the Dram. Ag.

* * *

It's out of the power of human nature not to use favoritism and partiality. I'll do it myself if ever I am sick enough to become a Dram. Ag. and Eben Plympton makes up his mind to do a starring tour as Romeo and comes to me for a Juliet. I shall stick him with Louise Eldridge. Louise usually plays the Nurse, but I like her and want her to have a bigger salary. I shall certainly send her out for Juliet with a copper-bottomed balcony, that she may not come to grief in the usual dry-goods box.

I'm just as prejudiced for or against as anybody else; so I don't dwell on the fact that "kissing goes by favor," and some favors go by kissing; but I advise all my sister women who belong to the dramatic profession to put an end to this servant-girl business of running to an Agency to get a place—to have dignity enough to rest on their merits and let managers, finding they are disengaged, treat direct with them without the aid of a middle-man.

* * *

This can be accomplished by the Registry that is proposed as a part and parcel of the good work of the Actors' Fund. If there be any woman to whom the Intelligence Office system has become dear, let her get a "character" from her last manager, one she has played. It will make her feel the old familiar servant-gal-seeking-a-place way that some of them seem to like. To say when a proprietor of a company applies, "Perhaps you'd like to see my recommendation from my last place," will be almost as much of a plebeian pleasure as trotting daily to an Agency and asking if there's anything yet for them.

I doubt if there is any one in the profession that that clever gentleman, Mr. A. M. Palmer, cannot at a moment rate according to his or her abilities, when the Registry of the Actors' Fund is ready to submit to the public. Let its President run it over, and against the names put A 1, 2 or 3, according to the merit of the party. It will simplify matters, and be of vastly greater value to the consulting manager than the interested endorsement of the Dram. Ag.

* * *

In all events, I trust the offer of the Fund will be widely appreciated and accepted. There are so many ways in which it will benefit the profession. It will be a dignified and perfectly legitimate way of presenting the needs of actor and manager. It will do away with the wholly unnecessary drainage of the intermediary man. There never comes any good of dealing with factotums. Always treat with principals. Something is always wrong whenever you do it through a third party.

I look at these International Agencies, and Great Back-Action Purchasing Bureaus, and Artistic Consolidatory Repair Shops with much amusement. Every little while some one grabs me and carts me into some highly decorated offices where Registers and Albums and turkey-rugs and æsthetic glass partitions and muchly carved desks proclaim that big things are on foot. I am told what a convenience this place is. I am made an honorary member of something or other, and get a ticket that makes me feel important for over five minutes. I never fully understand what benefit it all is going to be; but about three months thereafter I want to get some information about something. I look in the Directory and consult the Dictionary, and go ask the Jimmy Freshes who know it all; and as a last resort I think of the Beautiful Cabinet of Knowledge—the Stained-Glass Agency. It's to let. They have twitched up its pretty carpets and dug out the bullseye decoration, and what's the good of my ticket?

* * *

No, I take no stock in Agencies. I think the worst servants in the world are those who sit round Inteligence Offices. And one of the unpleasantest features of theatrical life has always been (as far as I could see) the running backward and forward at the beck and call of the Dram. Ag., and perhaps after months of idleness, when up to the eyes in debt, having to divide the first dollars earned with a man who has done no more for them than enter their names on his books.

* * *

I am going to join the Actors' Fund to give it an air of fashion and light and gaiety, and as I see so many very queer parties doing famously well on the stage, there's no knowing what I may not attempt. If I do want an engagement you will see on the books of the Registry the euphonious name of your

GIDDY GUSHER.

Professional Doings.

—Joseph Frankau has signed with Rhea.

—La Belle Russe will be sent on the road next season.

—Clara Fisher Maeder has been engaged by Arthur Reban.

—W. H. Bartholomew, the old-time pantomimist, is in town.

—Charles Coote has left the Eustis-Tuthill Burlesque company.

—Lawrence Barrett will open his season at St. Paul on August 31.

—Frank Kilday will play the part of a clergyman in Mixed Pickles.

—There will be but four changes in Aimee's company for next season.

—W. J. Florence has returned from his annual fishing trip to Canada.

—Frank Tannehill, Sr., has been engaged for Doré Davidson's company.

—Rehearsals of Sis began on Monday and will be continued all the week.

—Barney McAuley, it is reported, will return to the road the coming season.

—Rehearsals of A Moral Crime began at the Third Avenue Theatre on Monday.

—The new play by Gunter is adapted from the German—Irrenhaus, by Kaiser.

—Marie Hilforde has been engaged for J. H. Wallick's Bandit King company.

—It is William Beach, not Charles Beech, who has signed with Lawrence Barrett.

—James D. Fanning died last Saturday at the hospital on Deer Island, near Boston.

—Alfred McDowell and Frances Bishop are announced as being engaged to be married.

—Manager John H. Whallen, of Louisville, Ky., has been appointed Postmaster of that city.

—J. H. Browne has been engaged by W. J. Florence. The Florences open at Daly's on Sept. 7.

—It is said that Adelina Patti may make a short professional visit to America the coming winter.

—Mme. Carvalho, the French prima donna, has retired. She had been thirty-five years on the boards.

—Pinafore is to be produced shortly at the Cincinnati Zoological Gardens by the Harris Opera company.

—It is probable that Kate Castleton will play an engagement at a leading New York theatre during the season.

—Frank Daniels will star next season in a play of his own he is now having written for him by Charles H. Hoyt.

—Frances Bishop and Alf. McDowell, in Muggs' Landing, will open the next season at Havlin's Theatre, Cincinnati.

—Geoffrey Hawley, for a long time a member of the Union Square stock company, is spending the Summer at Saratoga.

—E. A. Eberle, for the last four seasons at the Boston Theatre, has been engaged for Joseph Jefferson's company.

—Rehearsals of McIntyre and Heath's Minstrels will begin on July 30, the season opening on August 8 in Philadelphia.

—Charles Carlotta and James T. Hutchinson will occupy the box-office of the Fourteenth Street Theatre next season.

—The Kiralfys will make a new move next season by putting on a three-act comedy without any spectacular effects whatever.

—Ada Trimble, who was to have played the part of the French Countess in Clio, has cancelled her engagement to go elsewhere.

—The Thompson Opera company will produce The Mikado at the Highland House, Cincinnati, during the week of July 27.

—McNish, Johnson and Slavin's Minstrels will begin rehearsals to-day. They open in Paterson on July 30, with forty-two people.

—Steve Corey, formerly Corinne's comedian, and recently of Bennett and Moulton's Opera company, has signed with Lizzie Evans.

—The scenery for After Dark is being built at the New Lyceum Theatre under the direction of Thomas Gossman and Harry Jackson.

—At Saturday night's performance of Adonis, three of the girls who sing in the chorus were unable to appear on account of the heat.

—H. S. Parker will play comedy parts with Carrie Swain early in the season. When Janish's tour begins, Mr. Parker joins her company.

—Hinde Harrison has left the Gaiety company and is coming to New York to join Adonis. Josie Hall has also left the former company.

—The excessively close atmosphere does not seem to affect business at the Casino very materially. Last week's receipts were something over $8,000.

—Mark Smith is in grief over the loss of his five-months-old boy, who died on Thursday last. He did not appear that evening in The Black Hussar.

—Roemer, the costumer, is busy with the execution of large orders for next season, which, he thinks, will be a good one judging by preparations.

—George Cooper and J. P. Skelly have written a song called "The Dear Old Liberty Bell, which Maud Beverly will sing throughout the country.

—George Heuer, who is well known on the Square, and who was for fourteen years assistant treasurer of the Olympic Theatre, St. Louis, has signed to manage Hallen and Hart.

—A Summer night's festival is to be held at Harlem River Park early in August for professionals only. Preparations are now being made, which, when completed, will be duly announced.

—Ogden Stevens left for Detroit on Tuesday night.

—On August 29 the Judic company will sail from Havre.

—John T. Ford advertises to play The Mikado in Baltimore next Monday.

—Mrs. E. L. Fernandez, of 1212 Broadway, engages all the children for Mr. Frohman's companies.

—On Saturday night Funny Valentines doubled Friday night's receipts at Tony Pastor's Theatre.

—Patrice will continue the season with the Carrolls, all reports to the contrary notwithstanding.

—Harry Lee, recently business manager of Flora Moore's Bunch of Keys, is temporarily employed in the office of H. S. Taylor.

—Manager Milsom, of Nashville, who has been slowly cremating in New York for several weeks, leaves for home to-morrow.

—Willis Ross arrived in town on Wednesday. For the last three weeks he has been confined to his room with malarial fever.

—Henry Greenwall, the Texas manager, leaves for San Francisco to-morrow, to settle the estate of his deceased brother, Morris Greenwall.

—J. Duke Murray leaves for Chicago on Monday next to prepare the way for Milton Nobles, who will open the season at Hooley's Theatre on August 16.

—Annie Boyd, the soubrette and vocalist, has been secured by Harry Brown for the Excelsior Folly company to play the part of De Boissey in The Cloth of Gold.

—Manager Jake Tannenbaum is fast filling up his time in Eufaula. The rumor that Eufaula has been removed to the coast of Lower California has not been confirmed.

—Smith and Earle, known in the profession as the Irish Cuckoos, have been engaged for the Excelsior Folly company, and will introduce their specialty in The Field of the Cloth of Gold.

—W. J. Ferguson, with his family, has left Long Branch, and will spend the remainder of the Summer in the Catskills. He is considering offers from the Madison Square and the Lyceum.

—Mr. and Mrs. F. M. Burbeck (*nee* Nellie Lingard) are at York Beach, Maine, occupying a cottage. With them are Mrs. Charles Thorne, her daughter, Grace Thorne, and Mr. Burbeck's mother.

—Horace Frail, who has been a member of Rice's organizations for many years, continues his success as the "disappointed tenor" in Adonis. He has never missed an encore, frequently receiving three calls.

—B. D. Stevens, whose geniality is as well known as his face is familiar to frequenters of Wallack's, will take McCaull's Black Hussar company on the road next season, opening at Library Hall, Pittsburg, Oct. 5.

—Harry Brown has been secured for a two weeks' star engagement by the Crystal Palace Association, of Montreal, when he will appear as Minerva in Ixion and Captain Crosstree in the burlesque of Black-Eyed Susan.

—Hal Clarendon, Helen Mowatt and her five children, including Little Browneye, have been engaged to support J. M. Hardie and Sara von Leer in A Brave Woman. Helen's babies will be prominently featured in the piece.

—Bartley Campbell's openings will follow each other in pretty rapid succession. On Monday, August 17, comes Clio, at Niblo's; Monday, 24th, Siberia, at the Thalia, and Monday, 31st, Paquita, at the Fourteenth Street Theatre.

—The American Agency and International Exchange has been opened in connection with the office of the *American Register* at 446 Strand, London. The establishment assures many advantages to subscribing tourists from this side of the Atlantic.

—Luke Martin will not reappear in My Partner, as he would not accept the salary offered. He is now playing Ko-Ko in The Mikado with Grau's company at Brooklyn, and if his operatic effort proves successful, he will continue in that line.

—R. A. Rogers, manager of the new Opera House, Oil City, Pa., is in town, and has already booked time at his house for the Two Johns Comedy company, Tony Hart, John T. Raymond, Owen Fawcett, the Mexican Typical Orchestra and several other attractions.

—The New York and Boston Baseball Clubs attended a performance of The Black Hussar at Wallack's on Friday last. Colonel McCaull is a baseball enthusiast, and was in former years an expert player. Messrs. Hopper, Smith and Bell are also "slightly gone" on the game.

—Louden McCormack opens his season at the Academy of Music, Chicago, on Sept. 7, playing '49, for which he has exclusive rights granted him by the author. He is filling time and engaging people. He kept on the road all of last season, and is offered excellent terms.

—William S Moore, late manager of the People's Theatre, will next season manage the new Temple Theatre, Philadelphia, which is now being built. It will open on the 14th of September as a combination house, with the Madison Square Theatre company in Sealed Instructions.

—Unlike Mr. Sisson, Mr. Campbell is said to consider his trouble with Manager Al. Hayman of San Francisco as entirely settled, and it is claimed that if any suit is brought he will be the plaintiff, holding that he is entitled to the $500 which Hayman offered for the cancellation of the date.

—Charles Mortimer has not, as reported, become a member of the Pleasure Party at Norwalk, O. He has not yet signed for next season. Mr. Mortimer is the son of well-known professionals. He is the familiar "Bobbie" who for a long time was connected with the Griswold Opera House at Troy.

—It has been decided to close Wallack's Theatre for two weeks from August 1. On August 17 it will reopen with a musical comedy called Chatterbox, taken from The Seamstress, words by Herr Jacobsohn and music by Carl Millocker. It was for this melange that the topical song, "Read the Answer in the Stars," was taken.

—"Mary Anderson: Her Biography"—which smacks of "John Jones: His Book"—has just been issued by a Dime Library. Gush flows on every page, and it has evidently been thrown upon the market as a cheap advertisement to catch the groundlings. And the author, one Farrar, writes himself down as an M. A.

—Unless satisfactory arrangements are made for its presentation at the Grand Opera House, Bluff will have its initial production at McVicker's Theatre, Chicago, August [illegible].

—Alice Townsend is Alice Oates' double. Townsend is not so stout as Oates and is much younger; but there is nevertheless a striking resemblance between them, and the former is palmed off on Western audiences as the latter when the latter doesn't wish to appear. But the audiences lose nothing by the substitution.

—P. A. Paulscraft will next season manage May Howard's Burlesque and Specialty company, which is to go out with new scenery, wardrobe and printing, as well as a new burlesque called Tricks, and a new first part. The season begins at Waldmann's Opera House, Newark, on August 31.

—A well-known and somewhat popular dramatist was asked how he managed to live in clover when his first successful drama was yet to be produced. "Well," said he, "just now I am paying most of my attention to the retainers. I've managed to get the retainer up to $100, and if I can keep it there I'll never come to want, play or no play."

—Rehearsals of Paquita will begin in a few weeks. One of the scenes in Mr. Campbell's drama represents a Mexican ranch, a few miles outside of the City of Mexico, with a view of the city in the distance. Another shows a public park in Havana, with a view of Morro Castle and the harbor and fortifications of that beautiful seaport in the background.

—The Norwalk (O.) Pleasure Party, under James B. Kaye's management, is meeting with success. They play twice a week. Last week they produced a new piece called Love and Loyalty. The company is composed of Fannie Gillette, Bessie Cameron, Harry Frohlsher, Josie Bailey, J. M. Collins, Walter Eytinge, J. J. Singleton, Walter Pringle and James B. Kaye.

—The St. Quinten Opera company is doing well in New Orleans. An eight weeks' season was opened at the Spanish Fort, on Saturday night with a performance of Madame Favart. Miss St. Quinten assumed the title role, and was overcome by her reception. The opera, which was new to most of the cast, was admirably done. Much credit is due M. C. Kenny, the conductor, for the success of the opening. The Mikado is in rehearsal.

—C. A. Davis, of Forepaugh's Circus, writes THE MIRROR that the show has been doing an exceptionally good business in Wisconsin. A Wisconsin correspondent, by the same mail, tells THE MIRROR that one of the Forepaughs informed him that, owing to bad business, the circus would close two months earlier than last year. This will be put down in the calendar as an exceptionally bad year for circuses. The low-price shows are making the most money.

—The following, among others, are enrolled in the actors' colony at Mt. Clemens, Mich.: Mr. and Mrs. William Henry, Gus Williams, Fred. Hallen and Enid Hart, Murray and Murphy, J. J. Dowling and Belle Hanson, Charles W. Young, Mr. and Mrs. W. J. Conway, Mr. and Mrs. John E. Dyllyn, Kate Glassford, Charles McDonald, George Wade, Mr. and Mrs. John Rayner, Mr. and Mrs. Charles Redmond, Emilie Ames and Mr. and Mrs. C. Seamon.

—Following are the people engaged for Tony Hart's company: Addie Conyngham, Helena Hardenberg, Irene Clayton, Maude Harris, Barney Reynolds, Eugene Canfield, P. H. Arthur and H. P. Clarke. These latter all been selected for their comical abilities. Mr. Hart is still silent as to the plot of Mr. Gill's musical comedy. However, Mr. Stanley Parker vouchsafes the information that H. S. Hewitt, of "He's English, you Know," fame, has written several songs for the popular comedian. Special scenery is to be carried.

—Adah Richmond's repertoire in burlesque will comprise The Sleeping Beauty, Robin Hood, Chow-Chow, and a new burlesque written by Charles Constantine, entitled Mikey-Doo. Among the people engaged so far are W. B. Cahill, Charles Constantine, Maud Webber, Caprice Von Linn, Emma Dunbar, Alice Arnold, George Batchelder, Edward H. Van Vechten, Kate O'Neill, George O'Bryan, Julian Kennedy, Clara Thropp, Florence Thropp and Julia Edmonds. William Withers, Jr., will lead the orchestra.

—Samuel Grau informed a MIRROR man yesterday that he had received a letter from his brother Maurice, who is spending three weeks at Carlsbad, saying that he is much improved in health. Judic will open at Wallack's on Oct. 1, not the 5th, as was intended, and her complete route will be: New York, three weeks and a half; Boston, one week; Philadelphia, Chicago and St. Louis, one week each; San Francisco, two and a half weeks; City of Mexico, three weeks; Havana, two weeks; New Orleans, two weeks; thence to New York City, and back to Europe. She will open in Nitouche, and also play Niniche and other pieces. It has been arranged to have nearly all the famous Variétés company accompany her.

—John Ricksby sailed from Liverpool on the *Britannic* last Thursday, and is expected here on Saturday. On his arrival he will at once proceed to book the time for Helene Dauvray which his agent here, H. S. Taylor, has not yet contracted for. The new society comedy which Bronson Howard has written for the young star is somewhat on the style of his play Saratoga, although all of the scenes are laid in Paris. Miss Dauvray's part is that of a young American girl residing in the gay European capital, and the play is designed to show the place which an American girl holds in Parisian society as contrasted with the native belle. About half of the company to support her is already engaged. Miss Dauvray will bring over with her a number of new costumes made for her expressly by M. Protin, of Paris.

—The trunks of the company which played The Russian Honeymoon at New Haven have been returned to their owners. Their counsel, Roger Foster, took the position that the manager, and not the actors, was liable for the hotel bills, to which, after procuring legal advice in New Haven, the hotel-keeper acceded. It appearing that the New York, New Haven and Hartford Railway Company detained the trunks at the request of the hotel keeper, without any legal process, after they had been checked, Mabel Cooke has commenced an action in the Superior Court of this city against the railroad company, placing her damages at $5,000 for the discomfort, annoyance and injury to her property caused by the detention. Laura Johnson and Annie Cook, who are minors, say they will commence similar actions as soon as guardians have been appointed for them.

PROVINCIAL.

BOSTON.

R. E. Graham appeared in his musical comedy-drama of Brother Max during the week at Oakland Garden. The play does not amount to much, except as a vehicle for the various songs and specialties of Mr. Graham. To state it as mildly as possible, this gentleman is an imitator of J. K. Emmet, though the imitations are well and neatly done. He sings passably well, dances gracefully, and succeeds in interesting his audiences. Maggie Dean has a neat, pretty, graceful way about her, and seconds Mr. Graham admirably in furthering the play and furnishing amusement. Adah Flemming and Alberta Keen are very pleasing as the children, the latter especially winning the favor of the audience. I think I should have liked the play better if the villain had been killed at the beginning of the first act. There was ample opportunity, as he occupied the stage alone for several moments, when a chance shot would have endangered no other person's life. I think he should try low comedy a while. If he should succeed in making that as solemn as his melodramatic attempt was funny, he might take the road as drummer for an undertaker, and realize a stiff fortune in a short time.

Polly continued through its third week, with fair houses.

G. Frank Monroe, the well-known tenor vocalist, has been engaged to sing on all the trips of the *Empire State* for the Summer. Manager Phillips and his assistant, Frank N. Scott, are doing a great deal to amuse the continual throng of people who crowd the steamer on all her trips in the harbor, and along the North and South shores of Massachusetts Bay.

Charles W. Thomas and J. B. Mason have returned from their vacation trips to Europe. I met the former on the stairs leading to the Museum, a day or two ago, looking fresh and happy, and ready for the coming season's work.

William Seymour is in the city, doing the preliminary stage management for Sol Smith Russell's new play, Felix McKusick, the season of which will open at Burlington, Vt., 27th.

Claude Duval is in rehearsal at the Boston Museum; to follow Billee Taylor, and close the Summer season. It will be staged finely and dressed and mounted superbly.

Nanon will follow Adonis at the new Hollis Street Theatre.

Corinne's engagement at the Bijou has been cancelled. She and her co. will play a week at Cottage City during the month of August.

Charles Barron, of the Boston Museum, is at Jackson, N. H.

Napier Lothian, Jr., has sailed, with his wife, for Europe. He will begin his duties as stage manager for Mary Anderson on her provincial tour in England.

The Globe Theatre will reopen August 10 with W. C. Coup's Equescurriculum, whatever that may happen to be. Mary Anderson will come in November. Lotta, Modjeska and Barrett also appear at the Globe this season.

The probability now seems to be that The Mikado will be given at both the Globe at the Bijou here.

The Park Theatre will not reopen till August 31, when Alone in London will have its first Boston presentation.

The regular season at the Boston Museum will begin August 24. The attraction has not yet been settled upon definitely.

J. B. Mason's engagement has not been announced officially as yet by the Boston Museum management, though its publicity is probable by next Sunday.

Barlow, Wilson and Rankin's Minstrels will open the Boston Theatre August 10.

The World's Museum will be the title of the new Boylston Museum when it reopens this Fall.

The Windsor Theatre will reopen in September with variety, under Dr. Lothrop's management, though the variety will differ from that furnished there all Summer by the Salvation Army.

CHICAGO.

In spite of the fact that McVicker's selected stock co. is remarkably strong in individual talent, containing as it does several actors who long since established a reputation for superior work on the stage, the performance of London Assurance, as given at McVicker's last week, is far from being satisfactory. Only John Howson, as Meddle, and Louis James, as Dazzle, appear to have caught the true spirit of the comedy. The rest are all at ease in their parts, and some absolutely bad. Caroline Hill is a tolerably good actress, but fails to hit off the light and dashing character of Lady Gay Spanker in anything like a true appreciation of its possibilities. Viola Allen was a positive failure as Grace Harkaway. She made the part a giggling, insipid girl, who says smart things as though learned out of a book, and then laughs at them herself in a simpering way that made one think of a Vassar girl at a picnic, instead of the witty and brilliant girl of the play. It was a misconception all through. Harry Edwards made a desperate struggle to portray Sir Harcourt Courtly, but it was out of his line. Daniel Leeson, as Max Harkaway, did not seem to know that he was impersonating a Fox-hunting Squire, and his performance was the worst of a very ordinary lot. Herbert Kelcey, as Charles Courtly, followed Howson and James in the order of merit, but was handicapped by Miss Allen. The attendance was moderate only, and the veteran manager is already discouraged over the outcome of his venture with a stock co. It is a question whether the co. has as yet had a fair chance to do himself credit. Old English comedy is evidently not what the public want. This week a taste of romantic drama will be given, with a production of The Marble Heart. The School for Scandal is to follow.

The Haverly Minstrels did a splendid business at Hooley's the second week. The theatre will now be closed for two weeks, during which several improvements will be made. Harry Powers, the handsome and indefatigable treasurer of the theatre, will embrace the opportunity to visit some of the Eastern Summer resorts and take a look round New York.

The Beggar Student, as produced at the Columbia by the McCaull co., has drawn good audiences, and the week has been one of the best of the season. The same opera will be kept on for this, the last week. Rosalba Beecher as Laura, Charles W. Dungan as Symon and Charles Plunkett as General Ollendorff were all very successful, Plunkett being as good in his make-up and acting of the comical commander as any of his predecessors. The Mexican orchestra, 26th.

The Academy of Music was filled on Saturday night, 18th, upon the occasion of the first performance of Dazey's new war drama, For a Brother's Life. The play is one of interest and dramatic force, but the subject is decidedly old and played out. The G. A. R. Posts will probably turn out in sufficient force during the week to make it a profitable venture.

George Morton had a good week at the Olympic. The Bessie Gray Opera co. begins a season this week.

The Lyceum will close until Sept. 1, after a benefit performance to the attaches on Sunday, 19th.

The Amy Gordon Opera co. is to be credited with the first English performance of La Perichole at Grenier's Garden. The pavilion has been well filled every night.

J. M. Hill will remain in New York until the rehearsals of A Moral Crime are well under way at the Union Square Theatre. Only dress rehearsals will be had in Chicago during the week previous to the production.

One of the novelties that will make the New Chicago Opera House almost unique in its interior decorations will be the bas-relief surmounting the proscenium arch. There will be thirteen figures in the groups, representing Music, Tragedy, Comedy and Dancing. The principal figures will be nine feet high, thus giving a life-size effect. The design is in cement. Another striking feature will be the roof. Twenty-four feet square in the center has been filled with stained-glass designs, behind which 200 electric lights will cast a mellow glow over the auditorium. Thomas W. Keene will open the house August 17 in Hamlet.

CINCINNATI.

The Harris Opera Troupe closed a very successful week at Harris' Museum, 19th, Giroflé-Girofla being the concluding opera. Frank Deshon, in the leading comedy roles, scored a decided hit, his Lorenzo in The Mascotte, next to Dixey's and De Lange's, being the best seen in Cincinnati during several seasons. May Douglass, the prima donna of the co., is a thorough artist, despite her youth, and made a most favorable impression. Manager Harris has concluded to close the house until August 30 for the purpose of enlarging the seating capacity. His bookings for next season will include some of the best attractions on the road.

Harry Smart, in advance of the Thompson Opera troupe, arrived 17th.

Pinafore, with the Harris Opera co. in the cast, is to be produced at the Zoological Gardens at an early date.

There are letters here in care of the *Enquirer* for Lillian Cleves, Sophie Duncan, W. J. Davidge, J. K. Emmet, E. E. Kidder, Lester and Allen, Minnie Maddern, Emily Rigl, Claire Scott and Fay Templeton.

Charley Zimmerman, the clever ticket-seller at Heuck's, returned, 16th, from Buffalo, where he had been for several days engaged in booming Prof. D. B. Hughes spectacular effort, The Siege and Battle of Vicksburg.

The sudden death of Chaplain William Earnsham at the Soldiers' Home, Dayton, O., 17th, necessitated the postponement of the first production of Almost a Marchioness, Louise Balfe's new play, which was to have been presented, 18th, at the Soldiers' Home Theatre.

The second week of Frederick Engelhardt's Old World Gem comb. at the Highland House was equally as successful as the first.

John R. Allen, more familiarly known as Long John, of Black Crook fame, is in the city en route to Chicago from the sunny South.

Manager Pennessy is due from New York, 21st.

During the ensuing few weeks Harris' Museum at Robinson's Opera House will be almost entirely refitted and its seating considerably increased.

Gracie Emmett, a clever little artiste, will do the leading soubrette in Phister's play, A Soap Bubble, with Baker and Farron next season.

According to Charley Young, the following professionals are summering at Mount Clemens, Mich.: Gus Williams, Murray and Murphy, Mr. and Mrs. William Hoey, De Witt Cooke, Fred Hallen and Enea Hart, Joe J. Dowling and Sadie Hassan, Mr. and Mrs. W. F. Conway, Mr. and Mrs. John Dyllyn, Emile Ames, Charley McDonald, Mr. and Mrs. C. Seaman, Kate Glassford, Charles W. Young, Mr. and Mrs. John Raynor, George Blake and Mr. and Mrs. Charles Redmond.

The Mikado will be brought out at Highland House, 27th, by the Thompson Opera troupe.

SAN FRANCISCO.

JULY 14.

Augustine Daly's co. inaugurated a month's season at the Bush Street Theatre last night opening in Love on Crutches to the utmost capacity of the building. As the entire house had been sold for several days, it was no surprise to see a number of people and considerable money turned away. The play was presented according to the following distribution of characters: Sydney Austin, John Drew; Gus Roverly, Otis Skinner; Dr. Quatt, James Lewis; Mr. Bitterage, William Gilbert; Hodd, F. Bond; Bells, F. Stapleton; Anna Austin, Ada Rehan; Exdoxin Quattles, Mrs. G. H. Gilbert; Mrs. Margery Gwynn, Edith Kingdon; Berta, Jean Gordon; Netty, May Irwin. The audience was attentive and delighted with the play, so strong in every feature, and its excellent rendition by Mr. Daly's people. Each act was a scene, and each scene a picture in oil of the richest hue, finished by delicate tinting of a water-color, thus attaining an exquisite completeness which is only our rare opportunity to witness.

The stranger to us in Mr. Daly's co. is Edith Kingdon, whose charming Margery fully entitled her to the hearty reception she received last night. Her beauty captivated her audience at sight, while her grace and brightness at once lifted her to the pinnacle of popular favor.

Those "real doors" played as prominent a part as any other character, receiving their share of applause—also a hearty recall; but no one offered to escort them to the footlights and make them bow; hence their rudeness was not "real." The audience was full dress and well behaved, inasmuch as there were nine theatre parties present. I congratulate Manager Hall upon entertaining nine theatre parties all of whom studied propriety and let their neighbors enjoy the play.

No matter what the attraction is at the California, business is uniformly good. The Veteran was withdrawn a week or two earlier than necessity demanded, owing to the promise of King of Diamonds. Our best people have returned to this house, feeling that comfortable assurance of a satisfactory entertainment, regardless of the bill, knowing whatever is on is admirably done, well mounted and splendidly performed. Such is the reputation gained even thus early by the management of that successful trio, Messrs. Rankin, Rial and Price. That they will retain this confidence is an easy conjecture. Their policy will be—no forced runs, new plays, fresh staging and good acting; for these gentlemen have in store an abundance of all these requisites as a reserve force, which will be freely used in maintaining the high standard of excellence now established at the California.

The cast of The King of Diamonds includes the full strength of the California, excepting Adele Waters: Roderick Cameron, Frank Mordaunt; Archie Cameron, Joseph Holland; Col. John Roverly, D. H. Harkins; Sanderson, E. N. Thayer; Ollendorf, Frank Wright; Captain, Tully Marshall; Shoulders, McKee Rankin; By-and-By, Charles G. Ray; Sergeant Duffy, C. B. Bishop; Foster, Robert Murray; Markley and Elliott, J. J. Wallace and J. J. Enright; Millicent Cameron, Jean Clara Walters; Amy Barclay, Isabel Morris. The initial performance last night attracted a very large audience, which was as appreciative as it was numerous, and is, I trust, only a forerunner of further successes to the California management.

This being the first production of The King of Diamonds in America, a few words concerning it may not be amiss. It is by Paul Merritt and George Conquest, of London, where they have produced their joint work successfully, both at the Surrey and Gaiety Theatres, Mr. Conquest having essayed Shoulders, the deformed convict, who was so named because of his herculean strength and misshapen back. McKee Rankin played the part last night, and the hideous realism he imparted to the character called forth the most complete approbation of his auditors, as well as their most vigorous applause. The play receives its title from a precious stone of wondrous size and beauty, which is stolen from the Scotch settlers, called the Camerons, in the Transvaal. The scene is laid in South Africa during the struggle for supremacy between the Boers and British forces. The usual love-story is told in most of the scenes. There are Boers, English soldiers, cattle-dealers and Zulus costumed in the picturesque. Among the strongest situations are the battle between the Boers and the British, a horrible encounter between the English commander and Shoulders, whom the Britisher had wronged in a former life. Shoulders' peculiar way of disposing of enemies is to squeeze their lives out by hugging them. There are seventy-five people introduced during the battle scene, and I see no reason why The King of Diamonds should not run as well as anything hitherto brought out at the California.

A Prisoner for Life is postponed for the production of Bartley Campbell's Separation, which will be produced by special arrangement with Ellie Wilton, mentioned in my last advices. Miss Wilton will have the part of Dora Blair, thus again becoming a member of the California stock co., even if only for this engagement.

The Madison Square co. has enjoyed a money-making engagement at the Baldwin Theatre, playing The Private Secretary. The version is so very different from that given by the late Baldwin co. that one can only remember the best features in each, which fact renders the present production fully as enjoyable, even had I never seen the other. Yet in the means by which the end is obtained the two are alike, and I cannot help looking back upon the other with considerable admiration. Mr. Long made so good an imitation of Mr. Gillette's Spaulding that the pleasure now lies in the knowledge that Mr. Gillette is the original. The Cattermole of Mr. Kennedy is superior to that of George Osborne, as is also the Douglass of Frank Tannehill to that of George Wessels; while Squire Marsland, by H. A. Morey, is not so well performed as it was by Ned Thayer. Pretty little Maud Haslam has little to do as Edith, but does it well enough to create a desire to see her in something better. The difference may be summed up in the fact that the present co. have studied longer together and are better qualified for working up the situations, and in consequence give a more enjoyable performance as a whole.

The Professor will be brought out this evening. Cast as follows: Arthur Hinsdale, W. H. Gillette; Daisy Brown, Belle Jackson; Mrs. Elliott, Fannie Addisor; Henry Marston, Earl Stirling; Estelle, Alice T. Sherwood; Grace Gray, Maud Haslam; Mr. Tompkins, M. A. Kennedy. Gustavas, Hal Warten; Moses Brown, H. A. Morey; Mr. Beauregard, Frank Tannenill, Jr.; Annie Timms, Maude Giroux; Susie Sundown, Eula Talbot; Fred Bangs, George A. Boaler; Jack Topley, Ed. Barron.

Crazy Patch is still doing excellent business at the Standard. Castleton, the piquante, Katharine, the bonnie, grows more attractive as her season advances. This is the third and last week, which is to be regretted, as the engagement might well be prolonged a little, but for the coming of Janauschek Monday, 20th, who opens in My Life, and is said to be followed by A Cold Day When We Get Left party. It was rumored that the party had become stranded at Denver; but Manager Stechhan informs me that he had had a late despatch from Manager McGeachy regarding business details, which does not indicate a confirmation of any such rumor.

John Merritt, Bertha Waring, Prof. Leroy and the Walsh Brothers were the new names at Woodward's Gardens Saturday and Sunday matinee last. The customary throng went out as usual, I should say, as Manager Bob Woodward is to-day the picture of contentment.

The Silver King is enjoying a season of prosperity at the Grand Opera House. If Mr. Stevens continues to stage each future production as he has the last two, and gets safely through this and next month, the two dullest in the theatrical year. I see no reason why he should not make money at the Grand. His new melodrama, said to be his best, entitled Convict 12-40, will be brought out 18th to follow the present bill, and upon the return and acquisition of those of his co. who have been in The Stranglers caste at Oakland.

Monte Cristo and A Celebrated Case are in preparation.

Robinson Crusoe goes on in the even tenor of its way at the Tivoli, and the Krelling Brothers have nothing to report, but the old story of full houses every night. Nell Gwynn will follow, but not until the people are tired of Crusoe, which is now in its third week.

Ellwood, who is the greatest female impersonater I have ever seen, is said to have both lost and recovered his voice since his Standard season with the Charles Reed Minstrels.

Jay Rial has altered his appearance lately for better. I promised him I would not mention the cause of his transformation; as I will not.

Winnemuca, new, now offers inducements to combinations by way of a well-equipped hall seating 400. As the population is but 1,200, Billy Barry in his pappoose act could alone fill it. I. N. Levy is manager.

I do not know the *Daily Report* critic, but do think his Amusement Notes are brighter, more original and readable than those of any other Friscan daily.

W. D. Walker has temporarily succeeded Howard R. Johnson as critic of the *Alta*.

E. McFarland does the advance work for Denman Thompson, and left for Portland last week. Harry F. Green, who does similar service for the Madison Square co., went to Victoria yesterday.

Managers Jay Rial and E. D. Price have made some needed improvements in their commodious office at the California, thus making it the largest in the city.

J. H. Love is organizing a minstrel co. for the interior.

It is stated that the salary offered Frank Farrell by John T. Raymond to become his manager was not sufficient to create the slightest temptation in Farrell's part, as he is doing well where he is.

The talent in William Gillette's legs is compared to that of other actors brains by a contemoorary.

The mother of Flora Walsh arrived yesterday.

Mme. Eloe Carfano, formerly leading lady with Forrest, Wallack and Ben De Bar, now resides in San Francisco.

It is said Harry Thompson and wife will leave in a short time for rehearsal and travel with Thomas W. Keene.

The Juvenile Tivoli Opera co appeared at Neptune Gardens Alemada Sunday, in Pinafore, to over two thousand people.

Mr. and Mrs. Joe Grismer, Ellie Wilton, Frank Unger, Theodore Hamilton, Sam Mott and George Wessells attended the King of Diamonds opening last night.

I notice the Chicago *Times* critic says Charley Reed has not the magnetism of an Arlington or a Rice, but is very clever in his specialties. This critic will write differently of Charley before the engagement is over.

Our papers are praising the accomplishments of Mrs. Frank Farrell, and I am pleased to fall into line, as the lady is a stenographer, type-writer and telegraph operator.

The idea of so many professionals spending vacation at home instead of going abroad is commendable; yet another idea seems to prevail, which is vain, and I would say to any of those who come to the Coast ostensibly to visit, but in reality to join the California stock co., stay at home. The co. is already full, with applications on file sufficient to cast every thing which may be brought out from now until 1995.

W. T. Porter has gone to Victoria, B. C. to paint the scenery for a new theatre just completing there under the supervision of architect Charles Apponyi.

Alice Escanala, now singing with the Standard Opera co. in Baltimore is a California girl, and sends evidences of great success.

It is stated that Manager Bartley Campbell and Al. Hayman have settled their differences by simply postponing dates, and the Campbell is coming next October.

Late reports from Australia brings unwelcome tidings regarding Jeffreys Lewis, that she is not coming back; second, that she is totally wrecked both physically and financially; while to-day she is in San Francisco, looking anything but wrecked either way.

Notre Dame is in preparation at the California, and will be brought out as soon as necessity demands it; which leads me to remark—it will be a long time before we have Notre Dame.

John P. Slocum managed The Stranglers of Paris in Oakland, all last week, and his pleasant countenance will be a welcome sight again at the Grand. In his absence Harry Deakin has occupied the managerial chair very acceptably to the patrons. Matinee souviners is a forthcoming new feature at the Grand—the innovation to begin next Wednesday.

With John Sherman as proprietor and R. G. Marsh as manager, the Phainosidon is coming into popularity. The Magic Talisman was presented all last week, introducing tableaux in colors by use of a scientific arrangement of mirrors, presenting an optical illusion of considerable merit. The performers have not yet accustomed themselves to the accoustic properties of the hall, which are very poor. Sitting half-way back one hears nothing at all; otherwise the entertainment is attractive.

Charles Turner and wife (Annie Montague) have returned home after several years residence in the Australian colonies, doing opera. Mr. Turner is said to have developed a magnificent tenor voice, and to have been decorated by King Kalakaua with one of his royal Orders, while Miss Montague now bears the reputation of a dramatic prima donna.

There were two boating parties out on the Bay last week, one of which came near being carried into the ocean by ebb-tide and lost. One contained Jay Rial, McKee Rankin, Isabel Morris and the Rankin children. In the other Joseph Holland, Mrs. Rankin, Hank Johnson, Emma Marble and a Chinese servant. During luncheon the boats were lashed together and anchored. Some thoughtful friend had sent along a bottle of old Jessie Moore whiskey, of which Hank Johnson was the only one the Chinese could prevail upon to partake, whereupon the Chinaman remembered him only as Mr. Wisskee. After luncheon, about the time flood-tide had turned ebb, the boats separated. Rial and Rankin pulling for shore, while Holland and Johnson pulled seven ways for Sunday, each stroke putting them a little further oceanward from the 'Friscan landing. The afternoon winds came up, bringing the party several seas, and in order to avoid a coming squall, an attempt was made to cast anchor, which broke the line, causing considerable anxiety to Mrs. Rankin and Miss Marble, and placed the then helpless crew at the mercy of the waves, which bore them nearer and nearer the ocean. Their signal of distress was seen by a passing yacht crew, who immediately lowered their boats and rescued the entire party, which would otherwise have been carried out of the Golden Gate to the ocean and death. There were white and anxious faces as the two parties met, dispelled only by the Chinaman's remark, offered in explanation and fright: "Gee Ki. Stling bloke. Mistah Wisskee, he pulle alle samee like hlell."

At the Bush the Daly engagement has been well worked up by Frank Farrell, as the great author manager has no advance man.

Charley Wells has joined Frohman's alleged Wallack Theatre Company now in Montana.

It is said that the boy tenor, Master Att, of We, Us & Co., is secretly cherishing matrimonial designs.

Ada Rehan, Augustin Daly's leading lady, is from Limerick—a city famed for the beauty of its women.

The latest is that Jno. P. Slocum, the courteous manager of the Grand, has fallen heir to $75,000.

Sunday evening's performance at the Bush, ushered out a profitable three weeks for Denman Thompson, his business having held up well, throughout the entire engagement. The co. opened last night in Oakland for the week, from whence it leaves for Astoria or Portland in time to open 21st, while the party will appear in both the cities. It is not yet decided which it will reach first. It will then play Eastward over the Northern Pacific.

Haverly's Minstrels will reopen the Baldwin Theatre August 10 after closing for repairs, with the last performance of the Professor next Sunday night, 19th. Among the things most needed in repairing is the abolition of those ugly, useless and unprofitable mezzanine boxes—which desire of mind, I find, is shared also by Managers Charley Haslam and W. W. Randall.

Kate Castleton introduces the old favorite song, "For Goodness sake don't say I told you;" also the farious trio from The Black Hussar.

Matt Leland is labelling the city to-day with some very attractive circus paper, announcing all the numerous sights to be seen during the Barrett season at Central Park, beginning 30th, lasting ten days.

Fannie Rosewood, with The Kajah burlesque; Barnes, Frazer and others, are new-comers this week at the Fountain.

I saw a very hearty hand-shaking at the Baldwin lobby Saturday, between Charley Haslam and May Irwin, of Daly's co. They had met but once—in London—since that Matinee Marriage some years ago in St. Louis, in which May and Charley took very prominent parts.

It is stated that Wallack's Victor Durand co. is en route for San Francisco, but where it appears I know not.

Harry Sargent is now in the city, industriously and effectively creating ad interest in the forthcoming appearance of his star, Mme. Janauschek, at the Standard.

Harry Widmer, Daly's orchestra leader, was made the recipient of a happy surprise last Friday night. Among his musical friends, representatives from every theatre orchestra, here assembled at Harry Grimms for rehearsal, and with their instruments, forty in all, marched to his residence at Post and Kearney streets and serenaded him in a way he will not soon forget.

Only four professionals at the Daly opening last night—Managers Harry Phillips, Bob Woodward and F. W. Stechhan and Charley Seamen.

Thomas Dixon, the tenor, is reported as having taken his departure for Denver, having been summoned hence by the offer of an engagement with Barlow, Wilson and Rankin's Minstrels. I congratulate both parties—Tom on his good luck and the co. on their good tenor.

The idea of consolidating the Orchestral Union and Our Orchestra, two leading musical societies, has been abandoned before final action.

The report in Eastern papers that Marie Prescott would appear in a French role here is a mistake. The entire Daly co. occupied boxes at the California Saturday night to see The Veteran. Charley Haslam and his pretty wife attended the same performance Sunday night.

Power of Money is another attraction ready for production at the California upon short notice.

Harry Phillips is earnestly at work completing the Crazy Patch co. for next season's campaign. Nick Long will probably become one of this merry little party, as well as Seamen and Girard and Kate Chester. John Russell is filling dates rapidly, and doing so for a bright little work that is sure to make a great hit East.

Frank L. Hoogs remains Assistant Treasurer, while Joe Corcoran is now Treasurer at the Grand. They are splendid, courteous fellows, and will do good service in any position.

Manager Slocum will likely take The Stranglers of Paris and Silver King for an interior tour during the first comb. season at the Grand.

It is stated that the apartments of Isabel Morris on Powell street, are both æsthetic and beautiful and that the winsome occupant is a conversationalist of no ordinary merit, and her companions are only those of equal intellect.

M. A. Kennedy was accorded a royal reception by his personal friends and entertained at Harry Grimm's like a prince.

William Gillette has sold to James Otis Barrows the right to The Professor, in which Mr. Barrows will star next season, having terminated his engagement with Aimee.

At the Wigwam Edward Barrett produces E. T. Stetson in Kentuck this week, which will be followed by Phoites and Harry McCarthy.

Hudson Liston takes a benefit 26th, of which further notice next time.

At Santa Rosa, Bob Eberle was cast for the Grand Duke in Monte Cristo, and it is said to me in great confidence that he made the hit of the evening; also that the owner of the new house there said that if Mr. Eberle would come down and play it again he would pay expenses both ways for himself and his support, furnish the house, printing and attaches and allow him 100 per cent. of the gross receipts.

The California management will in future have their colored lithographs done at home. William Voegtlin has just executed one for The King of Diamonds after an original by De Neuville on a battle between the French and Zulus, having transformed the Zulus to Boers and the French to British. The work was done upon six stones, which were carried to and from the theatre with splendid execution, each copy costing just six cents less than those for which Rankin and Rial were negotiating in the East.

In this connection it is pleasant to notice a wood-cut of The King of Diamonds after the style of an ordinary pack of cards, which came from the inventive mind of Manager E. D. Price, and is almost as attractive as the finer work of Voegtlin.

Arthur Sullivan is expected to arrive this week.

The Madison Square party have altered their plans somewhat in order that their week of rest may be taken here. They sail on the *Pacific*, 21st, playing Victoria week of 27th; Seattle, Aug. 3, 4; New Tacoma, 6th, 7th, 8th; Portland, 10th, week; Astoria, 17th, 18th; East Portland, 19th; Salem, 20th, 21st, 22d; Dalles, 24th, 25th; Dayton, 26th, 27th; Walla Walla, 28th, 29th; Butte City, 31st, Sept. 1, 2, 3; Helena, 4th, 5th. Rest at Yellowstone Park week of 7th.

We, Us & Co. left Monday and played Sacramento 13th, 14th; Virginia City, 16th; Carson, 17th; Reno, 18th; Salt Lake, 20th, 21st, 22d, Cheyenne, 24th, 25th; Denver, 27th, week. Then close and go direct to New York.

Music and Drama says: McKee Rankin is banting, now weighing 221 pounds.—John Sherman is looking the typical successful manager.—Johnnie Williams will play the dude with Barrett's Circus at $150 a week.—M. B. Curtis is negotiating for a 300-acre farm near Berkeley.—E. D. Price makes havoc among 'Friscan girls. Take care! Ed. is a benedict with seven children.—Darrell Vinton and James T. Kelly have a horse which makes the mile in two weeks.—Will the Eastern correspondents stop writing what Ben Teal is going to do? Who is Ben Teal, anyway? We all know *what* he is.—John P. Slocum presented Jake Gottlob with a dog, which was immediately poisoned.

CLEVELAND.

Things theatrical have been very quiet during the past week; indeed, there is very little to stimulate any enthusiasm. A business boom is beginning to show itself, and there is no reason to anticipate anything but a most successful run at our theatres next season, and more especially with good attractions.

As usual, Drew's Museum makes a good showing. Business was large last week, considering the almost suffocating weather.

The French Spy did a good busines at the Pavilion. The play was given by a very bad co. Have seen excellent performances at this house to bare benches. Gibcons and Doyle, in Muldoon's Picnic, this week.

Red Riding-Hood, by local talent, at Euclid Avenue, 13th and 14th, was a creditable performance. The opera was as deserving as the object it represented. Miss Westover, of New York, made quite a favorable impression.

Fiske's Blondes appear at the White Elephant this week.

Annie Ellsler will be a member of the Don co. next season. She was released from her contract with Brooks' World.

Gus Hartz returned from New York Saturday, but skipped to Little Mountain so quick we could not learn of his doings in the "big town." Did not hear any report of Union Square being painted red during his stay there.

Collars and Cuffs will be brought out at the People's 27th.

Harry Le Bean and Louise Hartman are in Buffalo, guests of Baker and Farron.

The Academy will undergo extensive repairs and new decorations within the next month. It opens the season last week in August.

The lobby of the Euclid is being utilized for an exhibition of several very fine oil paintings.

Drew's new theatre will be christened The Cleveland. Mr. Drew goes to New York on Tuesday to look after bookings for his new house.

The newly-made husband of Georgie Knowlton is Charles Holly, of this city. I wish them joy.

Work on our new Music Hall is progressing rapidly, and it is expected it will be ready to open to the public in October. The dedicatory musical festival will consist of four concerts, participated in by all the local musical societies. It is said that 1,000 musicians have already been engaged. This place will be quite cosmopolitan in its character. It will seat fully 5,000, and be built at an estimated expense of $60,000.

ST. LOUIS.

Unrig's Cave (Pat Short, manager): Business has very considerably improved in the past ten days, the warm weather and more popular operatic attraction accounting for it. Girofle-Girofla has been drawing excellent houses all week, though it was the original intention to run it but three nights and substitute the Three Black Cloaks. The success of the pretty opera has been unexpectedly large, and the Three Black Cloaks will not be produced till next week.

Schnaider's Garden (James Hannerty, manager): Olivette, with a vastly superior cast to former presentations, is taking well, and is the best attraction yet produced here. The addition of W. H. Rising to the co. has proven an excellent stroke, and the popular tenor has made a hit. His debut was very successful. Last Tuesday the French Fate was held at this garden, and the Thomas Opera co. performed at the Standard Theatre, where, by the way, Sunday performances are given. Billee Taylor follows Olivette and will be heard Monday night next.

Casino (George McManus, manager): Alice Oates and her comic opera co. is doing nicely at this popular resort, and will continue for some time. Business is very good.

George Heuer, for many years associated with local theatres, particularly the Grand Opera and Olympic, in the box-office, has accepted the management of the Hallen and Hart co. It had been previously reported that he had signed as treasurer of the new Grand Opera House.

The Siege of Paris, the most picturesque panorama ever seen in St. Louis, is doing finely, and evidently possesses undiminished drawing powers.

Adelaide Elliott has left St. Louis and gone East, it is said, with a view to introduce a new play composed by herself.

Porter White, Jr., one of the brightest young actors in the profession, has signed with the T. W. Keene co., and leaves for New York next month. Mr. White possesses fine elocutionary abilities, and is well fitted for the stage.

Gus Thomas, the star of the Dickson Sketch Club, is spending the Summer at his home here. He will again go out with Dickson's Sketch Club the coming season.

Manager Charles Pope is again at home, after a pleasant Eastern trip.

CONNECTICUT.

HARTFORD.

The only attraction to break the monotony of a dull season was Buffalo Bill's Wild West at Charter Oak Park, 17th and 18th. The weather was all that could be desired, and fully 5,000 people attended each performance.

Buffalo Bill probably made a mistake when he shut up the McCaffrey Wild West at Willimantic by suits and attachments. Cody and Carver are bitter enemies, and have been for some time. Cody, as originator of the Wild West entertainment, felt that Carver was stealing his thunder and business after learning it with him the first season. The two cos. have been eyeing each other with bitter hatred since they came East, and particularly into Connecticut. By the attachments for libel at Willimantic Carver's show was completely broken up. But Carver has not been idle. Through his attorneys he has brought suit against Cody and Salsbury for $50,000 for conspiracy in breaking up Carver's Wild West show in Willimantic and ruining him. Cody's bond has been fixed at $50,000. The $10,000 in Attorney Alling's hands has been factorized.

MERIDEN.

Early in the day, 16th, crowds of people were gathering to see the Buffalo Bill Wild West parade; and indeed it was a wild, motley crowd, so very unlike the bright and spangled circus parade. But the novelty lay in the very realistic appearance of the crowd. One of the features of the parade was the old Deadwood coach. The cowboys' band discoursed some very lively music. The absence of Buffalo Bill (Mr. Cody) caused some comment, but he arrived by the 1:48 train. The entertainment was attended by about 2,500 people, who expressed their appreciation of the different exciting scenes of the Wild West by great applause. This was the second appearance of the Wild West here.

CALIFORNIA.

WOODLAND.

Opera House: A small audience attended an entertainment given by the Nashville Students, 8th. The singers gave great satisfaction. Nellie Scott Tipton was especially well received. Others of merit were Charles Moore, basso; Cornelia Hawkins, Miss Chinn and Helen Sawyer. The last-named sang "Way Down on the Swanee River" with exquisite effect.

DAKOTA.

FARGO.

Opera House (Harry Robe, manager): The Victor Durand co. played a three-night engagement, opening 7th, in Victor Durand, followed by Diplomacy and Lady Clare. Owing to its being the dull time of the year, the houses were not as large as deserved; but, nevertheless, the business was fair. Louise Dillon has succeeded Sophia Eyre as leading lady, and is meeting with splendid success. J. T. Sullivan made a big hit as John Middleton in Lady Clare. Kate and Gracie Wilson did well. Charles Frohman expects to arrive in New York about August 1 from Helena, Mont., while the co. goes on to the Pacific Coast. Clara Louise Kellogg is booked to appear in concert sometime during the month. Prindle's Pleasure Party cancelled date.

Items: Plans are being drawn for remodelling the Opera House.—The Coliseum Theatre is still running in full blast.—The Odeon Theatre is playing a variety co. of twenty people to large business.

DISTRICT OF COLUMBIA.

WASHINGTON.

Business pretty good at Albaugh's last week, in spite of hot weather. There were several large theatre parties to see Iolanthe. This week, Jeannie Winston and co. in Fatinitza. Next week, the home co. in Chimes of Normandy. The season bids fair to last until September.

Work is progressing rapidly on the National. Hoyt, of New York, is to paint the drop-curtain, which will be very handsome. The curtain to be used at the close of the performance will be fire proof. Manager Rapley says the season is all filled with first-class attractions.

Grace Greenwood is in the city for a short stay, returning soon to Europe. Her daughter has now considerable success in opera.

Mrs. Nellie McCartee, of the Ideal Quartette is resting in Salem, N. Y.

GEORGIA.

SAVANNAH.

Savannah Theatre (T. F. Johnson, manager): The benefit for St. Joseph's Infirmary, 14th, by the Fords, who produced Lost in London, instead of the double bill, as reported last week, drew a well-filled house. The play went even better than the previous performance, and each and every member in the cast deserve much credit, especially so Frank M. Readick. The scenery in two acts was entirely new, and reflects credit on Charles Perry, the Fords' scenic artist.

Lawrence Hanley, who has been with Bangs' Silver King co. the past two seasons, arrived here last week to spend the Summer. He brought with him the manuscript play, American-Born, which the Fords will produce about the 21st, with Messrs. Hanley and Neill in the leading parts. From all indications this piece will take well and prove a success. A packed house awaits it.

The operatta, The Last Will and Testament, was produced, 16th, at the Theatre, by home talent, before a fine audience. The opera was in every way a success.

ILLINOIS.

AURORA.

Coulter Opera House (R. W. Corbett, manager): The Craig Comedy co. has been playing all week to large houses at low prices. Entertainment very good for the money.

ROCKFORD.

The annual meeting of the Board of Directors of the Opera House Association was held 14th. C. C. Jones was re-elected manager.

Blind Boone, 13th and 14th, at Presbyterian Church. Small houses.

IOWA.

COUNCIL BLUFFS.

Dohany Opera House (John Dohany, proprietor): A large audience gathered on the 14th to enjoy a fine musical entertainment given by Miss Neally Stevens, the pianist, under the auspices of the M. L. S. C. Miss Stevens had just returned home from a Western visit, where she had received many honors and compliments from San Francisco critics. Her many friends enjoyed and appreciated several musical selections, which were rendered in most excellent style. Miss Stevens was assisted by home talent. A duet by the Misses Merkel, solo by Blanche Oliver, and a violin and flute duet by Masters Badolet and Tulley. The entertainment gave great satisfaction. Haverly's Mastodons, 24th.

Arena: Forepaugh's Circus, August 5.

DES MOINES.

Foster's Opera House (William Foster, manager): The Grau Opera co. began a week's engagement 13th at twenty-five, thirty-five and fifty cents, and has played to increasing audiences each night. La Mascotte was rendered in pleasing style 13th. Queen's Lace Handkerchief, 14th; Pinafore, 15th; Chimes of Normandy, 16th. During the rest of week Olivette and Little Duke will be rendered. Of the co., Helene Cooper is the most pleasing, singing fairly and being a very good actress. Max Figman is a conscientious worker, and received deserved recognition, notably as Gaspard in the Chimes.

Grand Opera House (W. W. Moore, manager): Haverly's Minstrels, 23d.

Dime Museum: Reopened 13th, with fair line of attractions. Business has been light.

CEDAR FALLS.

The management opened the season 11th, with Clara Louise Kellogg to over 800 people. The concert was a success.

DUBUQUE.

Opera House (Duncan and Waller, managers): Mack and Hume's Silver King co came 10th and 11th to good business. The Kennedy Comedy co., 24th and 25th; Robert McWade, in Rip Van Winkle, 28th.

Items: Charlotte Behrens, who formerly played Nellie Denver, is en route with her

who can not see others ten feet away, yet searching for them all the time; while up on top of the chimney is a poet crank reading poetry by moonlight.

For week of 20th, the American Quacks co. will show at the Zoo. This is the Emma Landis party under the management of old "Doc" Landis. Doc is the one who had to do his Hamlet behind a gauze curtain in order to protect himself from the decayed fruit that was vouchsafed him.

The old Black Crook scenery that has been stored at the Park Theatre has all been carted to the Grand for an indefinite storage.

The Bella Golden co. opens season on July 28, instead of August 10 as noted in a previous letter. Herewith is a complete roster of the co.: Emma Butler, Jennie Nichols, Louise Stinson, Neva Hackelman, Fannie Hahne, Fannie Golden, Martin Golden, Monte Thompson, P. B. French, G. T. Martin, Robert Walters, Max Pfitzner, Pleas Hackelman, C. G. Grasjen, James Robinson, E. R. Lehfeldt, James Stinson, Charles Harbrough, E. D. Echard and Harry Robinson, J. E. Franklin business agent.

J. E. Franklin begins now the twelfth season as business agent of the Golden co.

Bob Smith, the agent of the Hollywood Opera co., has been in the city arranging for next seasons tour. The entire co. are summering at the Hollywood homestead, an elegant suburban home several miles out of town.

Emma Vorce, who is with the Hollywoods, is a handsome girl, a good singer and an expert rifle-shot.

J. E. Sackett is now in Cleveland.

Professor Morris and co. of other trained dogs will play the Dickson circuit next season. The Professor is investing largely in novelties for next tour.

Fred Felton, who has been managing the Rhinehart people is now at home here.

The prizes for the Beauty show at the Museum have not yet been awarded.

The Hollywoods open season in September.

The town was extensively billed for Oates at the Zoo, and the bill-posters came along the next week and put up paper Beanes, Beanes, at the Zoo.

Carrie Gage has not yet engaged for next season, and her folks say that she wont.

Tunis Dean will be treasurer of English's next season.

The comment on the Haydens and the Oates people camping-out episode has created quite a comment in this city. When it is known that the Haydens claim to belong to the F. F. of the city, the comment is quite proper.

LAFAYETTE.

The United States Circus, a ten-cent organization, has been here at intervals for two weeks, and given performances to rather empty benches.

KANSAS.

WICHITA.

Turner's Opera House (J. A. Simons, manager): Bussiness was fair during past week. The hot weather kept many away. The Chimney Corner, Oliver Twist and Sea of Ice have been presented, the latter with entire new scenery from the brush of D. B. Hodges. The ship scene and sea of ice were very fine, and speak volumes for the ability of the artist.

Items: The Bijou co., after a short but eventful season, has succumbed to the inevitable, and is now a thing of the past. The salary-list was large, and the patronage received did not justify the management in continuing. The members were paid up in full and have returned East. A new feature will be seen at the house, 30th, in the way of a Museum and Dog Circus.—James R. Waite is home for the Summer.—Louis G. Belter still smiles on the boys from his elevated seat in the front of the house. He asks to be remembered to THE MIRROR.

KENTUCKY.

LOUISVILLE.

Risen from the Ashes and Ticket-of-Leave Man were the plays presented by the Edwin Browne co., at the Museum. The co. sustained the favorable impression made during the first week of the engagement. The plays are familiar to all, and call for no comment. The Museum management mounted them properly, and the engagement ceased satisfactorily to all. Tannehill's Fun on the Bristol co. 20th.

Alice Oates did a very fair week's business at the Grand in Robin Hood. Her co. is made up of a number of specialty people, principally female, and remarkable rather for physical excellence than for other qualities. The burlesque was well given. The comedy talent, in the persons of Messrs. Tierney, Ducrow and Emerson, was equal to the requirements. The costumes of the ladies were new, rich and especially adapted to the excessive heat that prevailed throughout the week. Lillie Hall's Burlesque and Comedy co. 30th.

Steady good business continues at the Grand Central, where straight variety is offered.

The Fire Festival, as the Paine exhibition of fireworks at Central Park is called, has proven a big success in point of attendance, and as a novel and seasonable attraction.

Gene Elrod's smiling face was to be seen at the Grand, Tuesday, 14th. Gene may not name all the winners, but he manages to keep in good humor.

Manager Macauley was successful in his legal tussle with the Kiralfs, on account of a broken contract. The genial gentleman may be seen any pleasant afternoon taking a drive out.

Third Avenue Asphalt: The pretty Macauley children, Rachel and Mary, drive a tiny dashing turn out, and excite much admiration.

Alice Oates does not show the lapse of time. She is as vivacious as ever, and her kick is as lively. There is a regretful recollection of the deserved position this little lady once occupied on the comic opera stage in seeing her again descended to burlesque, and playing to variety theatre audiences.

Harry Mothers, of the Museum, knows all about a "hot box." The ticket office from which he handles such large numbers of admissions is absolutely without ventilation. He is growing stout all the same.

Ben. Ridgley, a leading light in local journalism, well known and liked in the profession, will forsake his first love and accept a position in the office of the recently appointed Collector of Revenue.

The Piers Club Concert was a big success. The weather was favorable, and an immense audience enjoyed the varied programme.

Macauley's opens August 31, with Barlow-Wilson's Minstrels. The same attraction opened the 1884-5 season.

The New Grand may be said to be fairly started upon its career as a variety house. It seems a trifle strange, after the rigid decorum that was observed during the Winter season, to see the dispensing of liquid refreshment by white-aproned waiters, and to see the smoker enjoying his weed as the show proceeds. The bar and cafe will once more be features of the house. Manager Whallen has an able assistant in the person of Col. Savage. The best of order will be maintained, the best specialty people in the business will appear, and the house will undoubtedly make money.

MAINE.

PORTLAND.

Greenwood Garden (C. H. Knowlton, manager): The season at this beautiful resort has fairly opened, and the various attractions offered are thoroughly patronized. The stage performance is good, and Till's Royal Marionettes is the feature of the entertainment. Manager Knowlton is untiring in his attentions, and his success is well earned. William Wylie, of the People's Theatre, is a worthy assistant, and his work is appreciated.

Ther eare several "actors' colonies" in this State.

Manager Wylie is negotiating for more extensive quarters for his attractions next season.

Barnum's chariot run over and instantly killed a boy ten years old, 15th; but a coroner's jury exonerated the driver.

Arena: Barnum's Circus was with us, 15th, and drew two big audiences. The street parade was one of the best ever seen here, some dozen cages of animals being open; the horses were superb, and the music and trappings good. Under canvas a good performance was given—hardly up to last year's performance in many respects, yet all the features were worthy of praise.

MASSACHUSETTS.

LYNN.

The Corinne Merriemakers, under management of Cosgrove and Blair opened in The Mascotte at Odd Fellows Hall, 13th, to a slim house, and appeared during the remainder of the week in Girofle-Girofla, Chimes of Normandy and Capers to light business. The excellent acting and singing of the little star contrasted strangely with the efforts of most of the adult members of the co. She was seen to the best advantage in Capers. The operas were put on in a slipshod and slovenly manner.

Work is rapidly progressing at Music Hall, and I think it is the intention of the management to give us a pleasant surprise in the shape of a pretty and commodious theatre at the opening of the season.

Manager Charles E. Cook's repertoire next season will comprise eight pieces. All of last season's plays will be discarded except Queen's Evidence and The Octoroon.

I wish to extend to Henry Bergman, through THE MIRROR, my best wishes for a pleasant visit to his old home and a safe return.

Bessie Gilbert, lady cornetist, has gone to Philadelphia where she will fill an engagement of two weeks at the Tivoli.

Louis Aldrich is at Point of Pines.

HOLYOKE.

Tent opera is not popular here, unless better managed and chaperoned than the Wilbur Opera co., which has furnished light, extremely light opera's during the past week.—The co. was originally well made up with good voices and a passable orchestra; but the inevitable has occurred from the fact that the exchequer ran low, and the legal proceedings put an effectual damper upon the actors, audience and management. It is to be hoped that the troubles will be overcome at an early date and the advertised exhibition proceed. Absence of programmes prevents men from mentioning individual members by name, but the tenor part was excellent. The baritone good, the soprano above the average and the chorus superior. Too much license and liberties are taken by the actors and audience in the attempted local hits; resulting in cat-calls, shouting, whistling and noises that disturb and distract the musically inclined listeners. The managers are at fault that such rudeness and boisterous demonstrations were not suppressed on the opening night. From an audience of ten or twelve hundred Monday night the tent sheltered only a limited number on Saturday evening and then appeared disappointed that the wornout Girofle Girofla was substituted for the advertised Le Petite Duc. The suffocating July weather has had something to do with the limited audiences, and the apparent lack of good management contributes much more to what was almost a failure.

MICHIGAN.

DETROIT.

Princess Theatre (Charles A. Shaw, manager): The Mascotte was the attraction last week, and it received a very pleasing representation by the Carrington Opera co. The clever performances of the principal artists elicited much favorable comment, and the representation throughout was the best yet presented. Mr. Young, as Lorenzo, captivated the audiences by his novel and amusing comedy creation. Marie Roe, with her winning manner, proved herself a matchless Bettina, and Viola West was a first-class Fiametta. The chorus work was an improvement on the previous performances. On the 20th A Modern Venus will be brought out for the first time in this city, and will include Ida Mulle, Kate Davis, Mollie Fuller, Tony Williams, John D. Gilbert and others. Two new features at this resort are pretty lady ushers and an arrangement whereby the patrons are served with ices, lemonade, soda-water, ice-cream, etc., without leaving the theatre. This latter arrangement in a great measure thins out penniless dudes.

Whitney's Grand Opera House (C. J. Whitney, manager): On the 13th Bartholomew's Equine Paradox began a two weeks' season, and proves a very interesting exhibition of equine intelligence.

Squibs: The Georgia Minstrels (Lew Johnson, etc.) began a week's engagement on the 16th at the Brighton Summer resort, on the Canada side.—The McGibeny Family are having a very prosperous Summer season in the shore towns of Michigan.—W. H. Power is very busy getting ready for next season's battle with fortune.

EAST SAGINAW.

Academy of Music (Clay and Buckley, managers): The Tavernier Dramatic co. began a two weeks' engagement 13th. On the whole business has been good. The plays so far presented have been The Danites, The Mighty Dollar, Our Boys, Led Astray, East Lynne, Banker's Daughter and Ticket-of-Leave Man. The co. is a good one.

MANISTEE.

Scandinavian Opera House (P. J. Miller, manager): Gardiner's Only a Woman's Heart co. entertained a fair audience 3d. A bright, spicy little co., and the audience were thoroughly satisfied.

MINNESOTA.

MINNEAPOLIS.

The Grand Opera House is closed, and has not attempted to gull the theatre-going public with any of the Summer cos. travelling in light marching order, *sans* wardrobe, and *sans* financial backing as well. Manager Conklin deserves the thanks of the community and of legitimate combs.

In my last I announced the formation of a stock co. to do up familiar bucolic and idyllic plays. The organization, composing Harry Wilson (author of the drama, presented Uncle Josh, Claude Nevins, Manager Palmer, Jessie Crisp Armant, Nellie Mendsen and a few minor members, opened week before last, played wretchedly for a time to wretched houses, and gave up the ghost without a shudder, either on the part of the co. or of the audience. They shuddered before while witnessing the performance.

The Grau Opera co came back for a week from St. Paul, where they were not appreciated, and had to cut short the engagement, and played their old repertoire to very good business. The house was then closed until the Kellogg concert, 26th, save for one lecture, given by Grace Courtland, the Witch of Wall street. A second lecture was indefinitely postponed by request of our business men, who are in mourning over the death of two prominent men among them who were of the fated ten drowned in Minnetonka last Sunday.

Clara Louise Kellogg spends the latter part of the week singing here and in St. Paul, the stay closing with a sacred concert Sunday evening at the Lake Park Hotel, at Minnetonka, the place when Brignoli made nearly his last appearance on the stage. She has improved in voice and method and still corrals the flattering notices from the newspaper man by her unassuming good nature and patience under the lead-pointed diciple of the scribe.

Market Hall, a rather gloomy old place, has just been rejuvinated, and opens as the second new theatre within two months, with a United States Comedy co. in a highly sensational and patriotic play.

ST. PAUL.

Market Hall: The Clara Louise Kellogg Concert co. drew a large and select audience, 17th, presenting an excellent programme. The divine Kellogg was in happy humor, rendering several numbers in her most admirable style, and was greeted with a perfect ovation of applause, and triple encores at the close of each number. Laura S. Graves, contralto, possesses a deep, rich voice, and was well received. Ollie Torbett, violinist, displays fine execution. Whitney Mockridge, tenor, Ivan C. Morawski, basso and Adolph Glose, pianist, met with noticeable recognition. Each number was heartily encored. The concert proved a very enjoyable entertainment.

The Grand Opera House remains closed, not a dramatic event to chronicle. Everything in the amusement line very quiet, with the exception of our open-air band concerts, excursions, etc.

RED WING.

Casino Opera House; Robert McWade and co. in Rip Van Winkle, 10th, to small audience, owing to extreme hot weather. Well received by those present. Receipts, $110. Baird's Minstrels, Sept. 7; Skipped by the Light of the Moon, 21st; Dan'l Sully's Corner Grocery, 30th.

MISSOURI.

LOUISIANA.

Arena: Burr Robbins' Circus, 16th, to fair attendance. Two first class performances. The night show had to be cut short on account of threatening storm.

KANSAS CITY.

M. H. Hudson, manager of Coates' Opera House, has begun the erection of a building designed for a Summer theatre. The dimensions will be 48x142 feet. Adjoining the building will be a garden 72x142 feet. It is the intention to make this the most complete of its kind in the West, and everything will be done toward the enjoyment and comfort of patrons. In the garden, there will be an abundance of flowers, trees and a fountain. In the building will be a restaurant under the management of a well known caterer, who is sure to please. It is a matter of regret that we have not something of the kind open now, as it is almost impossible to find, on these hot nights, a place to enjoy life and at the same time keep cool. Undoubtedly Manager Hudson will reap the large returns on his investment that his energy entitles him to.

Kersands' Minstrels are booked atthe Coates' for 24th and 25th; Haverly's for the 31st and 1st.

NEBRASKA.

OMAHA.

Boyd's Opera House (T. F. Boyd, manager): Nothing for several weeks, but Grau's New York Opera co. give four performances this week, beginning 22d, at popular prices, fifty cents. Haverly's Minstrels come for one night 27th. Nothing more booked in the near future.

FREMONT.

Bullock's Opera House (George Yates, manager): The Webber co. played 9th and 10th. Their illusion scenes were interesting and novel. Twenty-five cents to all parts of the house; drew good audiences.

Arena: Forepaugh's Circus. August 3.

LINCOLN.

Funks' Grand Opera House (F. Funks, manager): The only attraction of this week was the Barlow-Wilson Minstrels, who played to good business, 13th. This popular co. is becoming quite a favorite in this State, and is always welcomed by large houses. They render a very fair performance, giving general satisfaction.

The past season's business at this house has been only fair, but considering the state of affairs in theatrical circles, it has probably been as well patronized and announced as many attractions as the average Western opera house.

The house, for the past season, has been under the management of Samuel S. Moore, as clever a gentleman and business man as one may desire to meet. He has managed the house in a manner becoming his ability, giving general satisfaction to the amusement-loving citizens of our city—the fair and young Capital City of Nebraska. He retires from the position with the close of the present season, and delivers the reigns into the hands of Mr. Funks, the proprietor. The latter has had but limited experience in theatrical affairs, but has closely observed its general business for the past few seasons, acquainted himself with many of the leading managers of the day, and has no doubt by this time acquired much knowledge of the business, which will assist him greatly in his new undertaking.

The house is a new one, having only been run one season. It is a beautiful house, located in the business centre of the city, with a seating capacity of about 1,000; has parquet, dress circle on first floor, and balcony. Everything is new and neat; the decorations are very fine, and the house worthy of a large share of business. Haverly's Minstrels are booked for one performance, 27th. No other bookings for the Summer.

Items: The Cold Day co. collapsed at or near Denver last week.

NEW HAMPSHIRE.

MANCHESTER.

Barnum's Circus, which exhibited here, 17th, was undoubtedly the most satisfactory show ever given under canvas in this city. It was attended by fully 20,000 people. The Ethnological Congress was largely increased in number and variety than since the last appearance and proved to be one of the leading features. The animal show was large and very interesting. From the grand processional entry to the closing hippodrome races, everything was interesting, entertaining and satisfactory. The playing on various musical instruments called forth much applause.

NEW JERSEY.

NEWARK.

Summer Pavilion Theatre (H. C. Danforth, manager): Silvo's Transatlantic comb. opened Monday night for the week. This is the only place of amusement now open in Newark, and the business is excellent.

NEW YORK.

BUFFALO.

Academy of Music (Meech Brothers, managers): A Modern Venus, the attraction week of 13th, drew fair-sized audiences. The warmest week of the season was not over favorable for indoor amusements. The co. presenting this piece is a good one. Kate Davis and Ida Mulle received plenty of encores. The policemen's quartette, under Tony Williams' captaincy, also came in for its share of applause. Gene Holtzmeyer was called to New York on Wednesday. Mollie Fuller represented Venus for the rest of the week.

The Mexican National Band concerts at the Main Street Rink, 13th and 14th, were only fairly attended.

Joseph J. Sullivan's audiences at the Museum were good all last week. The house now closes for a few weeks.

The Mexican Typical Orchestra, which is at the Court Street Theatre this week, has the field entirely to itself. It should get in a few prayers for cooler weather.

I found Messrs. Tuthill and Eustis in consultation Friday evening. They had just been perusing last week's MIRROR, and were certainly indignant at Ed. Morris' letter. As they had a letter then ready for your paper, I'll leave the explanation to them.

H. J. Ramsey, the treasurer of the Venus co., is a very pleasant fellow to meet.

Fred. R. Wren is mourning the loss of his son Freddie, who died at their country home at Lancaster last week. Freddie's fourteen years have been connected with the stage. He gave promise of being very clever.

Baker and Farron's Soap Bubble will have a few representations in neighboring towns and be exploded on Buffalo early in September.

ALBANY.

Pavilion (Jacobs and Proctor, managers): The Bohemian Girl, as presented by the Wiley-Golden co. last week, was sufficiently attractive to draw large business. On the opening night the largest audience of the season was assembled, and one nearly equal in size attended the opera on Tuesday evening, although everything inside, as well as outside the tent, was in an extremely damp and uncomfortable condition. The moisture, however, had no perceptible effect on the singers, unless it was that they sang better than on the preceding day. The audiences gradually diminished in proportions toward the latter end of the week, yet not below a paying figure, and the first week resulted in profit to the management. Considering the fact that the co. has been perceptibly weakened by the loss of several good singers, to say nothing of the change in musical director, it is somewhat surprising to note that the opera was presented with as good effect, as was seen during the week. Dora Wiley was heard to excellent advantage as Arline, and sang her number with taste and effect, although her voice is sadly in need of rest. Golden was not in the cast, his place being occupied by one of the chorus. The part of Thaddeus is evidently written too high for Charles Lang, but he is a conscientious artist, and seldom, if ever, gives offense. Charles Florentine was a decided surprise as the Count; his acting might have been better, but his singing left little to be desired, especially in the great solo of the part, "The Heart Bowed Down," which he gave with rare expression and feeling. Gilbert as Devilshoof and Florence Bates as the Gypsy Queen were both acceptable, while the chorus, though small in numbers, managed to produce considerable volume of sound, and showed little variance with the orchestra. Estrella will be sung this week, with Golden in the cast.

HARLEM.

Pavilion (W. C. Cameron, manager): The California Minstrels closed a successful week's engagement Saturday. On Monday Connors and Collins' Specialty comb. opened, despite the heat, to a big house. The entertainment merited the turn-out. Vanetta and Adams, plantation business; Lulu Wentworth, serio-comic; Connors and Collins, song-and-dance; Mullen and Magee, boxers; Florence Lingard, club-swinger, and Sharpley and West, instrumentalists, were all excellent. An afterpiece, The Garden Wall, elicited much amusement, although the unexplained absence of Mollie Wilson, who was billed to appear in it, was noticed. Hattie Adams was doubled on the bills in a club-swinging act under the name of Florence Lingard. Next week, Campbell, Burke and Davis' Muldoon's Picnic comb.

River View Park: Last Sunday's concert was a grand success, both artistically and financially. Every square inch of room was occupied. Professor Kroll led the mammoth orchestra with tact and precision, and is to be congratulated on the splendid outcome of his efforts. The following programme was rendered: "Man of Wall Street" (Zimmerman), march; "Poet and Peasant" (Suppe), overture; "Golden Shower" (Walteufel), waltz; "Queen of Hearts" (Fahrbach), polka; "Tidings of Comfort and Joy" (Ross); "A Night in Venice" (Strauss); "Where Honeysuckles Grow" (Josselyn); "The Black Hussar" (Millocker); "Dream Waltz" (Millocker); "Lookout Galop" (Wild). Some attractive musical features are in course of preparation for the near future by Manager Levi.

Items: The unsightly fly-leaves at the Pavilion have been superceded by a neatly gotten-up two-leaf programme. George Campbell is the publisher.—On Monday work was begun on the new Theatre Comique. It will open in September with Lotta in Nitouche.—The Mount Morris as a theatre is a dead-letter henceforth. It was a long struggle.

LOCKPORT.

The Lockport Dime Museum's first week, that of 13th, drew good business.

Van Amburgh's Circus is billed for August 5.

JAMESTOWN.

Allen's Opera House (A. E. Allen, manager): The Standard Dramatic co. closed a two weeks' engagement, doing good business, considering the warm weather. The co. gave excellent satisfaction, and should they see fit to make Jamestown another visit, at a more favorable season, would be sure of a cordial reception.

AUBURN.

Academy of Music (E. J. Matson, manager): The Standard Opera co. did a fair business throughout last week.

KINGSTON.

The talented and charming young actress, Nora Lytton, and the popular comedian, Harry Stetson, are spending the Summer with us, taking a well earned and much needed rest. They have received very flattering offers from two well known managers for next season, but as yet have not accepted either.

BATH.

Casino: This elegant house is now completed and ready for use. The scenery, painted by Frank Anderson, of Rochester, is said by competent judges to be the finest in Western New York. The house has a seating capacity of 1,000, besides a large gallery, and as yet no opening attraction has been secured, but several good troupes have written for dates.

Arena: Van Amburgh's Circus appeared 14th to a large crowd, and the performances were first class.—W. W. Cole's Circus appeared 16th to crowded tents night and afternoon, and it was the universal opinion of all that it was the finest circus that ever visited our city.

Items: Mr. Belmont, of Van Amburgh's Circus is yet ill at the Nichols House here.—Your correspondent is under many obligations to press agent Richards, of Cole's shows, for favors shown. A more genial person your correspondent never met.

ELMIRA.

Mascotte Academy (H. F. Curtis, manager): Holman Opera co. played to deservedly small business last week. Standard Dramatic co., this week. Jennie Calef, 27th, week.

Personal: Manager Bardwell, of the Opera House, was in New York last week booking attractions.

CORNING.

Arena: Van Amburgh's Circus exhibited here on the afternoon and evening of Monday, 20th. Entire satisfaction was given. The ring performance was most excellent. The Rice Brothers and Farnum Brothers, acrobats, especially deserve mention. Barnum's Circus, August 13.

OHIO.

COLUMBUS.

Grand Opera House (Millers and Okey, managers): In spite of the terribly hot weather, The Honeymoon, the first half of the week, and Lady Audley's Secret and the Quiet Family the last half, drew good houses. At the Friday morning rehearsal the comedian, A. Pope Cooke, and Stage Manager Frank Campbell, had a misunderstanding that ended in blows and the discharge of both. They have done clever work since they have been here, and it was with regret that Manager Millers let them go. Mr. Campbell made his farewell appearance Saturday evening, and in a neat speech thanked the public for the favor his work has met with, the management for their uniform courtesy, and put in a good word far his successor, George A. Backus. Mr. Campbell left for New York Saturday evening to complete negotiations for a trip to South America next season. His wife, Gabrielle McKean, remains with the co. till the close of the season, August 15.

Hessenam's Summer Theatre: The bill last week was satisfactory to the patrons of this place, and the resort was crowded every evening. This week The Jacobite and The White Statue.

George A. Backus succeeds Frank C. Campbell as leading man and stage manager.

Will J. Dixon, of last year's Galley Slave co., takes E. Pope Cook's place as comedian, and William Lloyd, an old and well-known actor, will do the heavies at the Grand for the rett of the season.

M. S. Barnett (Barney), Comstock's stately and popular doorkeeper for a number of years, was married Wednesday to the daughter of S. K. Bradshaw. Many happy days.

Harry Whitney spent last week here, and left for New York Sunday to book attractions for Faranti's New Orleans Theatre, with which he will be connected next season.

Don Cæsar de Bazan and David Garrick will be put on at the Grand next week, with George Backus in the title roles.

Walter Haynes, the tenor, and W. W. Block, basso, left Saturday to join McNish, Slavin and Johnson's Minstrels. The co. has a date at Comstock's in August.

R. F. Baker and Agnes Maynard received considerable praise for their work at the Grand last week.

Frank G. Campbell was presented with a handsome basket of flowers Saturday evening. Farewell souvenir.

SPRINGFIELD.

Emma Landis did not appear at Hayward's Wigwam, owing to an inadvertence on the part of her manager. The latter did not quite understand the agreement, it seems, and the company failed to bring scenery and drop-curtain, and it was thought best to cancel the dates, etc., all of which was done in a pleasant, business-like manner.

Black's is being thoroughly cleaned and recarpeted. The seating capacity is to be somewhat enlarged.

FINDLAY.

Like Cæsar, or some of his illustrious compatriots who flourished in the halcyon days of auld lang syne, Miss Jennie Calef may well exclaim: "Veni, vidi, vici!"—I came, I saw, I conquered—in view of her very successful engagement in our city last week. She appeared 13th, 14th and 15th, in a round of popular plays, opening in the ever-welcome—to Findlay—drama, Miliss, which was followed by Fanchon and Little Barefoot. The audiences braved the terrors of heat and storm to render homage to the talented and charming little soubrette. Miss Calef is ably supported by her sister, Miss Lillian, and a strong co., and may be assured of a warm welcome when next she favors our city with a visit. She has established herself as a prime favorite with our people, who will cherish her recent engagement here as one of the most enjoyable dramatic events of the past season. Andrew Waldron, Miss Calef's manager, is a most genial gentleman.

DAYTON.

The Grand (Larry H. Reist, manager): For the first time in the history of this popular theatre the attaches have been tendered a benefit. The attraction will be the Old World Gem co., which appeared here during the latter part of last season, and left such a favorable impression. The co. will appear 21st and 22d. The attaches are a popular set of fellows, faithful to a fault, attentive to their duties, and have aided greatly in the comfort and enjoyment of the theatre-going people of this city. They deserve the support of the public, and I can but predict a large audience each evening.

Memorial Hall, Soldiers' Home (Samuel Henderson, manager): On account of the sudden death of Rev. William Earnshaw, chaplain of the Home, there was no performance given 18th. The first performance of Louise Balfe's new musical comedy, Almost a Marchioness, will take place 23d.

Obituary: Freely Miller, an old Dayton boy, died very suddenly at his residence in this city 14th. The deceased was the original Drummer Boy, and shortly after the closing of the War played through all the Northern States in the military drama, The Drummer Boy of Shiloh.

NORWALK.

Whittlesey Hall (J. B. Kaye, manager): This resort appeared in a complete new dress evening of 17th. New scenery, seven sets, beautifully painted by Sosman and Landis of Chicago, and the above firm have made a beautiful job of it. The old drama, Love and Loyalty, was produced under the direction of Walter Eytinge, stage manager of Pleasure Party, who also sustained the part of Lord Verney with credit to himself and to the management. Special mention must be made of Messrs. Colville Kay, Wheaton, Pugh and of Misses Gillete, Cameron and Frobisher. The affair was a success. Miss Bailey was not in the cast, and her presence was very much missed as she is a favorite here. Miss Gillete is one of the best actresses ever seen in this city. She has won the heart of Norwalk audiences by her ladylike manners and good acting.

Arena: Pullman's Circus showed here Saturday, 18th, to good business. Fair performance.

Item: Thomas Studor, stage carpenter of the Academy of Music in Cleveland, and his assistant, Frank Seward, put the scenery together.

OREGON.

PORTLAND.

New Market Theatre (S. P. Howe, manager): Nothing the earlier part of the week. Laura Dainty to fair house, 11th. Denman Thompson opened 20th to a good house.

Casino Opera House (A. S. Gross, manager): Treasurer M. B. Goldstein had a rousing benefit, 10th. He deserved his good fortune.

Items: Hereafter the Casino will be run as a comb. house.—The Casino Troubadours, composed of Edwin Stevens, Louise Lester, Louise Edgar and Henry Louise, will put The Lovely Galatea on the road.

PENNSYLVANIA.

SHARON.

Carver's Opera House (P. F. Davis, manager): Carroll's comb. opens the season here Oct. 8. The house is to undergo some needed repairs.

Arena: O'Brien's Circus, 30th, at low prices. Barnum's Sept. 24.

BRADFORD.

Wagner Opera House (Wagner and Reis, managers): This house, which has been closed for some time, will open August 7 with the T. P. W. Minstrels. Regular season opens about Sept. 2.

Arena: Van Amburgh Circus came 17th, to good business, but would have been much better but for the extensive advertising of W. W. Cole, who appeared 20th.—Barnum is billed for August 15th. We are certainly having our share of circuses.

Items: The Grand Opera House in Oil City is being rebuilt. It will be one of the finest theatres in this part of the country. Will be under the management of Wagner and Reis, of the Oil Circuit, who have so successfully taken care of the amusement interests of the oil country for many years. The new house in Oil City will be quite an acquisition to that town, which is looked upon as one of the best stands in the circuit, and will no doubt be appreciated by the Oil City amusement goers, who have had to put up with a skating-rink remodelled into a kind of theatre since the Grand burned down in February, '84.—Wagner and Reis have added several theatres to their already extensive circuit, and have the best attractions booked for next season, which promises better returns than last.

BUTLER.

At present everything is quiet in the amusement line. Even the rubling sound of the roller skate is heard no more.

The Rinehart Opera co.'s engagement of three nights has been canceled.

Hi Henry's Minstrels are booked for Sept. 26 and 27.

In my last letter I made a mis-statement to the effect that Mr. Reis would hereafter book attractions for Butler. Mr. Reis has recommended two or three attractions here, but that has been the extent of his work. Our local manager will fill all dates himself.

W. C. Thompson, the minstrel man, has just returned from the West, where he has been for four weeks.

RHODE ISLAND.

PROVIDENCE.

Sans Souci Garden (W. E. White, manager): The comedy of Three Wives to One Husband, which was produced here last week, was a decided success, and drew large audiences the entire week. The Gabriel Caricol of Jay Hunt, Ralph Cobbe of Henry Bergmon, Miss Caricol of Mrs. Sol Smith, and the French Ward of Lizzie Hunt were exceptionally good, while Walter White as Mr. Dobbs was not equal to the requirements of the part. Daniel Hart made up quite comical as uncle to Ralph Cobbe. The rest of the co. seemed a little "new." This week Newton Beers and co. in Rooms for Rent.

Narragansett Driving Park: Buffalo Bill's Wild West for three days.

Annie Gould, a New York lady, who has been studying under Mrs. Rose Watkins, made her debut at the Sans Souci Garden last week. She appeared as Julia in Three Wives.

NEWPORT.

Lawrence Barrett and wife are the guests of Edwin Booth, at his cottage on Indian avenue, Mlle. Rhea comes to the Opera House early in September. The Little Tycoon, a new comic opera, is being [illegible] here by the sister of the author. Miliard Spencer is meeting with favor.

SOUTH CAROLINA.

CHARLESTON.

The sixth grand Summer-night concert by the Metropolitan Full Orchestra, 16th, drew the usual crowd. The programme was well arranged, including many charming selections from Verdi, Offenbach, Rossini, Millocker and others.

The Palmetto Orchestra, local, are arranging for a concert to be given at Summerville in August.

The rising young actor, Will S. Marion, will enter upon a starring tour next season with Louise Rial, Laura Bigger and a thoroughly equipped co., presenting three new melodramas—A Desperate Game, Love and Reason and Fortune's Fool. The latter is an entirely original drama from the pen of Mr. Marion, and is pronounced by competent judges to be well constructed and full of dramatic situations.

Govan S. Simms, son of the well-known novelist and historian, the late Gilmore Simms, will be a member of the Marion co. Mr. Simms is an amateur of considerable local reputation, having figured prominently in local performances for several seasons past. Messrs. Marion and Simms are both Charlestonians, and their journey forward will be watched with deep interest by many friends from their native city, none of whom wishes them greater success than the Charleston MIRROR man.

TENNESSEE.

MEMPHIS.

Estival Park (E. E. Fulton, manager): The last opera offered by the Templeton co., and which was given with more credit to themselves than any that preceded, was the ever-popular Pinafore. Although Fay and John Templeton were not in the cast, it was capitably done. Ever since the Pinafore craze we have wanted a repetition of this opera, and this was the first co. that responded. Henri Laurent is announced on the programme as the original Ralph Rackstraw in America. This we will not dispute, and will only say that, though his voice has not much power, he sang with spirit and dash, and acquitted himself in a creditable manner. His work in Pinafore was much better than in The Mascotte, but he accounts for this by saying he was very ill during the [illegible] Admiral Porter, was gotten up "regardless." His make-up and acting were excellent. Although he does not sing, he looked the part. The Captain Corcoran of W. P. Guilbertson, was very fine. He has a good stage presence and an excellent baritone voice, which he uses very skillfully. He was as successful as the captain as in The Mascotte, when he carried the role of Rocca and made the hit of the week. Dick Deadeye was admirably done by T. J. McCauley, a member of the chorus. His make-up was very good, and created much laughter. Amy Harvey was the Josephine. She has a light flexible voice, and sang her role in a pleasing manner, winning much applause by her earnest work. Alice Vane as Buttercup, as good as ever, gave a charming rendition to this popular character. She is a capital actress, and also possesses a fair voice. She always pleases an audience. The opera was given Saturday, Saturday, Sunday and Monday, when the engagement ended. Good houses at all performances, except the last. Last week the resort was closed, except Thursday and Friday, 27th and 28th, when Mrs. Thompson, the widow of a former manager, gave The Mystic Tournament, an operetta, with amateur cast, to fair houses. During the week the stage has been enlarged and new scenery added. Howard and Whitney's Ramblers opened 20th, and will give the Estival patronaire during the week. Sunday School, Masonic Bureau and Pension Board.

Improvements: In my last letter I promised to give a sketch of the improvements now being made at the Criterion Theatre. On approaching the building it presents quite the same appearance on the outside, but immediately on entering the front doors the very first thing that may gives an easy approach to the lobby. From the stairway up to the ceiling is now all done, and elegantly finished in a highly decorative way will greatly improve its appearance. This part of the house was formerly devoted to sleeping-rooms for the janitor, etc. To enter the balcony or gallery one was compelled to go around the outside of the building. An iron stairway constructed, two broad staircases now from each side of the main stairway, and lead directly to each part of the house without so many turns to think. But on going in one enters the theatre proper the greatest improvement is noticeable. The former objectionable box-stalls which obstructed the view of so many of the audience have been all removed with the exception of six, and these are so placed as not to hide any part of the house. In place of the old raised orchestra or parquette stalls the chairs will be placed all across the house, and every seat will be as good as another. All through the house a good finish to the ground floor will be used in the most handsome, roomy manner, which will be richly finished and very elaborately decorated. The old flooring is entirely torn out, and replaced by one of a new pattern, running out at the sides and giving a good view from any part. The seating capacity is also increased very large. The stage has been enlarged by extending the curtain line within two feet of the edge of the foot lights. The opening will be square, and not arched as it was heretofore. Quite a large force is at work, and it seems as if the house would be ready long before the date announced for opening.

After the Opera: After disbanding here Friday night, nearly all of the Templeton co. left for New York. A few went to Chicago.—Will Reed, formerly treasurer of Louisville, is acting in like position on Estival Park.—The Thompson Opera co., announced for 30th, postponed dates until 29th.—The Tennessee Queen was dated at Kansas City, but Fay gave pegs the slip, and the co. became demoralized.

UTAH.

SALT LAKE CITY.

Walker Opera House (Fred. Walker, manager): John Thompson, wife and daughter gave their Around the World to a small audience, 9th. Billed for two evenings but there being less than a half-dozen tickets taken for second night, money was returned. The piece is clever, but it enables Thompson to introduce some dialect character business, in some of which he is very fair.

Salt Lake Theatre (Colne and Clemens, managers): Barry and Fay in their great absurdity, Irish Aristocracy, to a fair house, 11th; the co. remaining to rest over Sunday, and presenting their new comedy, Dynamite, to a good house, 13th. The latter is not quite equal to the former, but is very funny, nevertheless. They have a good co. On Sunday, most of the co. availed themselves of the opportunity to have a dip in the Great Salt Lake, going out on the afternoon bathing train.

Items: Dan Morris Sullivan, of Mirror of Ireland fame, is sojourning here for the Summer.—At the Salt Lake Theatre we are to have A Cold Day When We Get Left, We, Us & Co. and Shadows of a Great City, in the near future. The first named plays against John Robinson's Circus, and will perhaps discover that it may be a very warm day when they get left.

WISCONSIN.

MILWAUKEE.

Grand Opera House (R. L. Marsh, manager): The Mikado, Gilbert and Sullivan's latest opera, received its first production in this city on the 13th, at the hands of Sydney Rosenfeld's co. Notwithstanding the fast time it came to us after a successful week in Chicago, and was presented by a co. as strong as any we have had during the Summer and in some respects stronger, and in spite of the fact that Milwaukee has never had such elegant stage setting. The Mikado can scarcely be said to have made a tremendous hit in this city. It was not until the closing night that anything like an encouraging audience was present. The moderately large audience assembled Monday night was not inclined to be overcritical, but it sometimes takes a week to wake people up here. The Mikado is said to be Gilbert and Sullivan's best effort, and a much longer run predicted for it than was ever given Pinafore; but in our estimation they have never yet produced anything that will compare with the last named. The peculiar methods and handiwork of both the author and composer can be plainly traced all through The Mikado, and one can easily notice a similarity to the music of Iolanthe, Pinafore, Patience and the Pirates. The words and music ran along in that jingling, rythmical style for which Gilbert and Sullivan are noted; but there are few airs that will take much of a hold up

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Norton, John W.
Neville, Sarah
Newman, Marie (2)
Nicholson, P. F.
Ormston, S., Miss
O'Neill, James (2)
Oakes, Fred
Obrenstern, C. J.
Olmi, George
Phillips, A. H.
Plunkett, Charles
Parker, John W.
Planter's Wife co. (Mgr.)
Padgett, J. W.
Post, Lilly
Paine, Adele
Pudgett, Will G.
Putnam, Katie
Primrose, G. H.
Pitou, A
Plympton, Eben
Percy, Fred
Pendy, John
Reed, S. (2)
Raymond, John T.
Robinson, Forrest
Revere, Blanche
Richmond, Ada
Roland Reed co. (Mgr.)
Roberts, Charles W.
Robson and Crane (Mgr)
Redding, F.
Rosenbaum, Mgr.
Rehan, Arthur (2)
Rosenfeld, J.
Rag Baby (Mgr.)
Randall, W. W.
Redmund, Wm.
Rosenfeld, Sydney
Rogers, Charles
Rosenthal, J. J.
Rankin's Minstrels, B. W.
Rhea, Mlle.
Robson, Stuart
Rickaby, J. (4)
Russell, Mary
Rivers, Mabel
Sothern, Edward
Swordsman
Sylvester, Edward F.
Sanson, Bessie
Sargent, Franklin
Shadows of a Great. Mgr.
Strakosch, Edgar
Standish, Walter
Stevenson, Charles
Stephens, W. T.
Sellers, Harry
Sturges, James
St. Aubyn, Carlos
Stinson, Fred
Scanlan, W. J.
Stedman, Charles
Spencer, Lillian (2)
Sully, Dan'l
Sydney, George
Stevenson, Charles
Staley, G. C.
Sherwood, Alice G.
Shewell, L. R.
Sargent, H. J. (6)
Strakosch, Maurice
Stuart, J. H.
Scott, F. N.
Swain, Carrie (2)
Surety (4)
Shine, Giles
Suits, Miss Annie
Tillotson, J. K.
Taylor, W.
Tompkins and Hill
Townsend, Lee
Thorne, Ed. Mgr. (2)
Thurber, Mrs.
Tillotson, W. G.
Thompson's Opera co.
Thomas, Agnes
Thompson, J.
Turnock, Eva
Taylor, Marie (2)
Turner, Fred.
Tracy, H. (4)
Tobin, M.
Tayleure, Roland
Ulmer, G. E.
Uffner, Frank
Ulmer, G. T. (3)
Verner, Charles
Van Huyck, Sara
Vickers, Mattie (Mgr.)
Vane, Sadie
Warde, Fred
Westford, Owen
Watkins, Charles
Watkins, Rose
Whedon, William H.
Warmington, William
Wilson, Mell. M.
Weir, Eleanor
We, Us & Co., (Mgr.)
Woodward, John
Wesner, Ella (Mgr.)
Williams, Gus
Wires, Rodney S.
Wilbur, A. L.
Wetheral, E. J.
Wilson, Orrin
Wallick, James H.
Wright, George L.
White, Douglas.
Weed, Lew
Williams, Dan (2)
White Slave co.
Welch, W.
Wyman, A.
Williams, C.
Wright, J. K.
Webber, Harry
Wainright, R. (2)
Wilson, Rosa
Wilmere, Josie
Young, Frank
York, James (2)
Zlande, W. F.

A Malicious Lie.

The New York "Sunday Mercury," in its issue of July 19, contained an article, with the caption "A Dramatic Tempest," purporting to describe an alleged occurrence in my office, in which several persons prominently connected with the theatrical profession were stated to have participated.

The article in question is made out of whole cloth; it is a grossly false, mendacious and malignant slander, every particular and circumstance having been speciously fabricated to suit the vile purposes of a pernicious publication.

In plain terms, it is a malicious lie from beginning to end—an outrage upon truth and decent journalism.

Emphatic measures have already been adopted to securc ample reparation for the injuries inflicted by this slanderons article, not only by the undersigned, but by others who have suffered greater harm thereby. The scoundrel who contributed the lie to the columns of the "Sunday Mercury" will be dealt with in the severe and summary manner which the commission of so heinous a crime demands.

I learn that the New York "Dramatic News"—with characteristic cowardice suppressing all names save those of thc actresses alleged to have been concerned in the imaginary occurrence—and several newspapers published elsewhere, have reprinted the "Mercury's" lie. I shall hold the papers in question responsible and require from them a complete retraction. And I furthermore warn all other daily and weekly newspapers against reproducing it unless they be prepared to meet the consequences of helping to disseminate a vicious libel.

Meantime, the readers of THE MIRROR, *my friends and my enemies may rest assured that no effort will be spared to bring the reckless to a righteous understanding of their responsibilities, and to teach the guilty that there is no escape from the penalty of evil-doing.*

HARRISON GREY FISKE.

NEW YORK, July 22, 1885.

Staying Powers.

We are constantly treated in the newspapers with axiomatic sayings, in the nature of dogma, and partaking largely of commonplace, by well-known persons, who are allowed to speak as with authority. The latest utterances of this kind we have encountered is from a popular author, who is reported as "thinking that genius is nothing but patient application." In other words, "skinning a flint," if persisted in, will prove a profitable employment, and many lively sparks may, peradventure, be got from a turnip by prolonged collision.

To come a little nearer to the mark, the aspiring dramatist, the ambitious painter the wooden-headed actor, is instructed that, by holding a tallow candle in one's hand long enough, it will corruscate like a flash of lightning, and the most arrant boobies and dunderpates prove themselves in due time to be Shakespeares, Raphaels and Garricks.

Now, if any one fact is more notable in literary history than any other, it is the uniform failure of persistent industry to attain the results of genius. The most memorable example, perhaps, of our time is that of Bulwer, the novelist, who struggled earnestly from youth to age to acquire the name and fame of a poet; his material labors, without exception, ending in lamentable platitudes. In the special sphere of the drama there is not an example on record among all the brilliant lights of the Eighteenth and Nineteenth centuries where the most strenuous ambition has enabled a poet, however eminent and successful in that sphere, to produce a first-class tragedy.

The roll-call of distinguished failures includes Walter Scott, Lord Byron, Wordsworth, Coleridge, Keats, and in our own time such accomplished spirits as Tennyson and Longfellow.

Dogmatic assertions, such as we have cited, are projected, not by authors of the first eminence who are able to embrace the question, but by minor notabilities who have succeeded in limited spheres, whose painstaking may reach a considerable result. Addison, although a prime essayist, was no dramatist; and just now our age seems to accept the writers of crisp little monographs as critics and expounders of the inner and higher mysteries of Literature, of which they know nothing.

Midsummer Madness.

There is a vein of benevolence running through the arteries of THE MIRROR which has scarcely up to this time found an adequate subject upon which it might be employed. We refer to the awful condition of many of our contemporaries, evidently laboring under typical malaria of the season, with the thermometrical 90, who suffer for want of an object on which to relieve themselves of a frenzy that so readily besets them. These midsummer iconoclasts are just at this season bothered to provide themselves with the sort of game which they would most like to munch. Mere murders, excursion accidents, fights in tenements and rows at picnics leak spice, and if they try to raise upon the wing they cannot be sure whether it is a hawk or a handsaw—which may prove to be a buzz saw whose unexpected revolution may torment the inventor. In other words, they are shy of repeating the experiment of the old Bowery showman who informed an "innocent," who had paid twelve cents to the show, that he was so well acquainted with the dietary habits of that Bengal tiger that he "never put his hand further down his throat than he could get it out before he snapped his jaws to." This indicated notable wisdom on the part of the Wild Beast Man. It is dangerous frequently to attack the larger sort of game; especially if it's alive. One of the wisest of men, in his "Fair Maid of Perth," has suggested an escapade for men who cannot command their marauding temper in the dog days. It is the Glover Oliver Proudpate who is accustomed to wallop his wife or any passer-by, and especialiy to provoke quarrels with his neighbor, leading to personal encounters in which he always came off second best. To avoid damaging consequences he causes to be set up in his back yard a wooden dummy of the victim he dare not openly attack, which, whenever moved by the bad spell and virus, he belabors to his soul's content with a huge paper club. Result: The brave man knocks his paper artillery into flinders and himself out of wind.

Personal.

HARRISON.—Alice Harrison, whose portrait appears above, made a hit as Yum-Yum in The Mikado Monday evening. It is to be hoped that she may be seen in the same character with a company playing the piece under authorized management next season.

DE BELLEVILLE.—Fred De Belleville will summer at Sea Cliff, L. I.

JANISH.—Mme. Janish, Frank L. Gardner's star, sailed for America on Saturday.

BENTLEY.—Walter Bentley is at the North End House, Asbury Park, for the Summer.

GRAY.—Ada Gray is in town selecting her company. Her health is greatly improved.

EYTINGE.—Rose Eytinge has written a humorous article on the illusions of the stage.

FOY.—Bertha Foy has fully recovered her voice and is looking for an engagement next season.

SARDOU.—The date of Victorien Sardou's departure for America is set down for August 10.

FLORENCE.—W. J. Florence is taking steps to prevent his Mighty Dollar from being counterfeited.

MODJESKA.—Mme. Modjeska is engaged upon an edition of Shakespeare in her native tongue—Polish.

DIRECTORY.—The second edition of "Harry Miner's American Dramatic Directory" is about to be put in the press.

EVANS.—In her new play, Florette, Lizzie Evans wears a quaint silk dress worn by her grandmother when a little girl.

REES.—Stella Rees has been engaged for leading business by Bennett Matlack. Their season will open at Toledo on August 24.

LELAND.—Mrs. Rosa Leland, the Albany manageress, is in Paris, where Leland Opera House contracts are being sent for her signature.

FIELD.—By mutual agreement Frances Field has cancelled her engagement with George C. Miln, and consequently is disengaged for next season.

YELLOWSTONE.—During the week of Sept. 7 the Private Secretary company (Gillette's) will rest in and ramble through the Yellowstone Park.

BOWSER.—Charles Bowser will head Dickson's Burlesque company in Bluff. His new moustache will be sacrificed about the 1st of September.

KLAW.—Marc Klaw writes occasionally from his Summer retreat in the West. Preparations are progressing favorably for his tour with Effie Ellsler.

HART.—Tony Hart's piece, Buttons, is after the style of Adonis, and in it he makes several changes of character, giving all his best specialties.

PATTI.—When she recovers from her fractured leg, Carlotta Patti will go on a concert tour under the management of her brother-in-law, Max Strakosch.

LEE.—Amy Lee has been engaged by Mr. Harrigan for his company at the New Park Theatre next season. Miss Lee will play the leading soubrette parts.

CHASE.—Arthur B. Chase, who met with an accident some time since by which his leg was broken, is advanced in convalescence at his home in Holyoke, Mass.

CROTTY.—Leslie Crotty and wife (Georgiana Burns) for many years members of the Carl Rosa Opera company in England, are in New York visiting friends.

SAMMIS.—George W. Sammis, manager of John and Emma Howson, is busily at work getting ready for the production of their new musical comedy, Putting on Style.

BARLOW.—On Saturday night Billee Barlow did not appear in Nanon at the Casino, being unable to sing from hoarseness. Her part was taken by one of the chorus.

REDE.—Percy Rede, who has been retired from the stage for a season or two, will shortly leave his Canadian home for a visit to New York. He is practising law in Hamilton, Ont.

MORTON.—George Morton has returned from Chicago after a successful season of three weeks with His Sin. Mr. and Mrs. Morton will now seek engagements and not reproduce His Sin until next Spring.

LOTTA.—Lotta has procured several new songs and proposes to reintroduce the banjo in some of her comedies. She is rusticating with her mother at the Isle of Wight, where her health has improved.

SANGER.—It had been hoped that Frank Sanger would be present at the initial production of In His Power in this country, at the Grand Opera House, Denver, but the continued illness of his wife may compel his absence.

FAIRBAIRN.—The prima donna of Bennett and Moulton's Opera company, Bessie Fairbairn, has just closed a successful season of forty-four weeks with that organization. She is resting at her home in Boston Highlands, until September, when she is to rejoin the company.

REED.—Roland Reed is the first star comedian to make New York City a one-night stand. Being now thoroughly Japanned, he has several indirect offers to continue to sip his Ko-Ko. But he will not give up his dates for next season, and will soon begin rehearsals of One of the Boys.

WARD.—A cablegram from Genevieve Ward has been received, wherein she says that the long and arduous work of her late Australian tour has affected her health to such a degree that she finds herself compelled to put off until another year her visit to America. Her tour will commence in the Fall of 1886.

POWERS.—Nat Goodwin has issued a permit to James T. Powers to go above Twenty-third street on consideration that the latter refrains from giving his imitation of Dixey. Powers has written a parody upon the popular topical song in The Black Hussar. It is called "Read the Answer on the Square; You'll Find No Actors There!"

FROHMAN.—The rather clerical features of Daniel Frohman are depicted on the first page of THE MIRROR this week. Daniel is the brains of the Frohmans, and he was the directing head of the Madison Square Theatre during several successful seasons. Among his enterprises for the coming season is the management of Modjeska.

CAMPBELL.—On Monday morning there was published among the theatrical items in the daily newspapers a statement that Bartley Campbell would give native dramatists a show at his Fourteenth Street Theatre. Since that time he has received no less than ten plays. "I didn't know I had sprung such a mine," he said, as he leaned wearily on the arm of one of his managers; "but I'll never do it again."

A Peep at the Orient.

Robert Nelson and his four sons, gymnasts, arrived by the *Adriatic* on Saturday. They closed with Wilson's Circus, in Madrid, last February, and are now under an engagement of forty weeks to one of our leading minstrel companies. Their last appearance in this country was in 1880, when they were with Barnum.

"We were with Wilson's Circus about to two years," said Mr. Nelson, "and twice during that period we made the circuit of Java, the Straits, British Burmah and East India. We were the principal attraction with the circus, and when we left it, in Spain, the manager shipped his goods and gods to London."

"What was the condition of the drama in the East when you left it, Mr. Nelson?" asked the reporter.

"Very poor. You see, the natives avoid the theatre; they cannot be induced to enter it; and the English-speaking population is too small to give the drama proper support. The natives flock to the more showy circus, and Wilson has almost a monopoly of it. Chiarini competed with him for four years; but he told me that he had not made a dollar. To return to the drama: Some time ago a fine company reached Calcutta from London. It presented an equally fine repertoire, including Called Back, The Guv'nor, Pink Dominos, Jeems, etc. Mrs. Dave Carson managed the company. Business was woefully bad. I attended on several nights. On one occasion there may have been sixty people in the house; on another I counted nineteen. We met a small company in Rangoon, British Burmah. It played nearly three weeks, changing the bill every night. But business was continuously light. Several minstrel troupes have gone to pieces in the East during the last few years. Dave Carson, who was at one time the king of burnt-cork there, has gone to pieces physically and financially."

"Does opera fare any better than the drama?"

"Very little. Emilie Melville brought over from Australia a splendid opera bouffe company. But the salaries were ridiculously high, and the season ended in disaster. Even Miss Melville's popularity did not save it. I would not advise a company of any kind to visit Java for the next three or four years. The price of sugar has fallen below the cost of production. Those with weak constitutions should avoid the East. The violent exercise of the gymnast helps him, strange as it may seem at first glance. But if there is a weak spot in a man's constitution, the climate touches it."

Letters to the Editor.

A RUMOR DENIED.

NEW YORK, July 19, 1885.

Editor New York Mirror:

DEAR SIR:—It having been rumored that I was personally interested in certain combinations about to take the road, I desire to state that I am not—apart from filling time for them in the theatres—interested in any.

Yours, etc.. H. S. TAYLOR.

A MISTAKE SOMEWHERE.

NEW YORK, July 20, 1885.

Editor New York Mirror:

MY DEAR SIR:—I noticed in the out-of-town correspondence of last week's issue of THE MIRROR, a report of the Silver King company's appearance in Clinton, Iowa, wherein it is stated that "Maurice Drew, as the dectective Baxter, was not quite as self-contained and business-like as he might have been."

Now as some six or eight weeks have elapsed since I last appeared with the above-named company, the error your correspondent makes is certainly very apparent.

Trusting you will make this correction in your reliable paper, I am sincerely, MAURICE DREW.

MR. WILBUR MAKES A CONTRADICTION.

BROCKTON, Mass., July 21, 1885.

Editor New York Mirror:

MY DEAR SIR:—The Wilbur Opera company is not in deep or shallow difficulties down East, West, South or North. No creditors are swarming about the company. Nor am I about to take the poor debtor's oath. One hundred dollars will be paid your informant if he or she can find one dollar that the Wilbur Opera company owe in the East, or of any bill that was not paid when presented in full, with one exception, viz.: a trumped-up claim of $90 of an alleged prima donna with a trick voice, who was the only swarming creditor in the East, and who got $75 costs of court put on her for doing so much swarming, and got no satisfaction.

Yours truly, A. L. WILBUR.

IS THIS LETTER THE RESULT OF COERCION?

NEW YORK, July 16, 1885.

Editor New York Mirror:

In the *Morning Journal* of 9th inst. there appeared an interview purported to have been held with me relative to the Dora Wiley Opera company.

I desire to publicly deny having made the statements attributed to me, and to say the condition of that company up to the time I left it was most prosperous. The operas they presented were performed in a manner characteristic of all the work done by Miss Wilev and her husband, Richard Golden, and would do credit to any comic opera company in existence. Furthermore, I desire to state that I was engaged to act, and not as "assistant manager," as was stated in that interview, and I not only received my salary in full, but was indebted to the company for money overdrawn.

I do not know the object of the writer of that alleged interview in putting words into my mouth that I never uttered; and, as my relations with Mr. Golden are most friendly, I trust you will print this in justice to me.

Yours respectfully, LEE HARRISON.

THE OTHER SIDE OF A STORY:

BUFFALO, July 17, 1885.

Editor New York Mirror:

In reply to the lengthy and incoherent communication from Ed. Morris, we would say that he was never engaged by us as leading comedian, Messrs. Coote and Gilbert rating above him in salary, position and our estimation. Owing to the unfortunate circumstance of the closing of the Providence Opera House, we were forced to lay idle our second week out of New York. The members of the company, knowing the circumstances, volunteered to waive their claims for salary on that week, we paying the board of the chorus. The week following we opened in Boston. Morris came to us Wednesday with an $80 board-bill. As an argument that we were bound to pay him his unearned salary of $50 for the week we were idle, we reminded him that he had already waived all claim to that week; but in order, however, to help him out of his difficulty, offered to advance him the money for his board, and deduct ten dollars per week from his salary until we were repaid. He consented to consider the proposition, and if he did not accept to at least remain until Saturday night in order to allow us an opportunity to fill the place. He came to the theatre in the evening, after the curtain had gone up, refusing to go on unless the week's salary in question were paid. The unjust request being refused, he left. Fred. Cooper volunteered to help us out. The performance went on without interruption. He afterward endeavored to cause us trouble, but failed most signally. A host of professional and non-professional friends extended their sympathies, and condemned Morris' action in round terms. Morris speaks of receiving his first week's salary in small amounts. Had he waited until it was due, instead of drawing it in advance, the case would have been different. Tony Williams is playing the part vacated by Morris temporarily, and our good business continues just the same. Trusting you will pardon the length of this reply, and allow the cause to be reason for the action, we are pleased to remain, Sincerely yours, EUSTIS AND TUTHILL.

The Usher.

In Ushering
Mend him who can! The ladies call him, sweet.
—LOVES LABORS LOST.

Ex-Judge Dittenhoefer awaits with complacency the legal battle that will probably precede Mr. Duff's production of The Mikado at the Standard. We had a chat about the matter the other day in the rooms of the Actors' Fund, where the legal gentleman had been examining with proper pride the handsomely engrossed resolution of the Trustees, designed as a formal recognition of his valuable services pending the passage of the Theatrical License Bill.

"In the present condition of things," said Mr. Dittenhoefer, "there is no way to prevent Mr. Duff from producing the opera. Gilbert and Sullivan are experienced in these matters. They know the course they must take to protect their works. The small pecuniary gain from selling the right to publish the score and libretto of The Mikado in London does not weigh much in the balance when the loss of the protective right in this country is considered. If Gilbert and Sullivan were acting in the dark, in ignorance of the steps necessary to maintain American ownership of their piece, they might be entitled to some sympathy. As it is, they have overmatched themselves in the thirst for money, and they have consequently left the door open for a wholesale appropriation of The Mikado."

* * *

When I questioned Mr. Dittenhoefer respecting the moral wrong of using the brain product of the clever but imprudent *collaborateurs* without permission and without remuneration, he stoutly maintained that there would be no infraction either of moral or legal rights.

"The case is simply this," he continued: "Gilbert and Sullivan knew perfectly well that in the absence of international copyright relations a published English work is common property over here. They might have avoided trouble and loss by the very easy method of keeping The Mikado in manuscript. Failing to do this they or their assigns or customers are entitled to no immunity from unathorized representations here. The Appletons and Harpers have for years been the bitterest antagonists to an international copyright treaty with Great Britain. That which applies to literary copyright applies equally to dramatic and musical copyright, since these compositions have been included in all important movements looking to the establishment of the measure in question. The publishers I have mentioned stand at the head of their business. Who has dared use the term literary pirates in connection with them? Nobody—and yet both firms have habitually reprinted English books without paying a cent to the authors or their publishers for the privilege. Mr. Duff, in doing The Mikado, will merely be following the illustrious precedent furnished in another direction by the Appletons and Harpers. He is, therefore, no more entitled to discredit than the gentlemen in question."

* * *

I shall not quarrel with ex-Judge Dittenhoefer's view of the case, for his law knowledge is sound and, sad to state, what he says concerning the right of managers to make use of published foreign operas and plays is perfectly true. Nevertheless, this does not prove that the man who lays violent hands upon the fruits of another's toil is guiltless of an offence against honor and morality, howbeit he may be able to do so without fear of legal complications. All these frequently recurring controversies regarding trans-Atlantic works go to show the urgent necessity of prompt and efficacious action toward the passage of an international copyright law by our Government. The English bill covers the ground more satisfactorily than any of the many that have been introduced in Congress; it is less likely to incur opposition, because of its straightforward text and freedom from aught save what relates to dramatic copyright. The bill was referred to a committee last session. There it will remain unless our managers and authors band together and urge the bill through Congress next Winter by personal effort. Could not the Actors' Fund, which has been fruitful of good measures for the profession, take this work in hand? It is not for the protection of foreign play-owners solely that the law is needed (although they are assuredly entitled to some consideration), but for the development of native play-writing and the benefit of managers who invest their capital in the compositions of aliens. No wonder that the American drama languishes when unscrupulous persons stock their companies with European plays for which they have paid nothing!

When that clever little man, Felix Morris, disheartened by the failure of Mona at the Star Theatre, and mortified by the newspapers' discovery that he was responsible for its authorship, suddenly took it into his head to flee from the horrible consequences of having dramatized a bad play from a worse novel, his future did not present an altogether roseate aspect. I am happy to learn that Mr. Morris has, nevertheless, found solace for past troubles by a very recent success in London, whither he went in the expectation of finding forgetfulness and being forgotten. At a matinee in the Strand Theatre the other day an adaptation of Von Moser's farce was produced under the title On 'Change—another version of this piece is known to New Yorkers as The Big Bonanza. It made quite a success, and Mr. Morris, who played the Professor, scored a hit of unusual emphasis. The Standard next day said of our comedian: "He cannot fail to make his mark. Mr. Morris is an Englishman who has hitherto played only on the American stage, but whom English managers will be unwilling to lose." The lively theatrical writer of the *Referee* said: "A better exhibition of Scotch character I have rarely, if ever, seen. It was replete with dry humor, and was never spoilt by exaggeration." Morris is a modest man, and an unfortunate absence of self-assertiveness — otherwise cheek—kept his talents in the background while he was here. It took only one afternoon for him to demonstrate to the managers and public of a foreign city what years of patient, unobtrusive effort failed to establish here, viz.: his neat humor and pronounced ability as an eccentric comedian. I am pleased to add that Mr. Morris has been engaged for next season by a prominent English manager at a handsome salary.

Work Cut Out for Rhea.

Rhea will be seen next season almost exclusively in high comedy. Many of her engagements will be played upon certainties. She will open the new theatre at Washington, and also the reconstructed Walnut Street Theatre, Philadelphia. George Edgar Montgomery has been asked to write a dedicatory ode for these occasions, and he is now gaining inspiration for the effort. The Washington affair will be quite a society event, President Cleveland having selected a box. The various Legations will be well represented. The greater part of the house is already sold. The charming Frenchwoman is a great society favorite at the Capital. In Philadelphia society will also take an interest in the star's appearance, George W. Childs and other society and literary lions having informed her of their intention to be present at the opening. A reception has been arranged.

It is on the cards that Mademoiselle will visit Australia in May, 1886, playing there several months. After this tour she intends visiting South America, where she will play in French, and fulfil a long-standing promise to visit the Emperor of Brazil.

Among her company next season will be Julia Wheeler, a Washington society belle; Mae Clarke, Ella Wren, Agnes Wilson, Arthur Forrest, Robert Wilson and John T. Sullivan. The Buffalo press is now issuing a large edition of Rhea's Life, beautifully gotten up.

Putting on Style.

George W. Sammis, John and Emma Howson's manager, has just received a letter from the former, who is playing at McVicker's, Chicago. In it Mr. Howson says he has christened his musical comedy with the taking title of Putting on Style. He says further that "it is from the Gaul, by Johannes," whatever that may mean. The first act opens in Dr. Gutterson's flat, with numerous flats; the second is a coal-yard, with an accompanying catastrophe; the third is Whidden's (Howson's) mansion.

Mr. Howson will play a retired grocer. Miss Emma will have a leading comedy role. There will be three strong male comedy roles. Plenty of new and original music will be interspersed through the entertainment. This music will be quite a feature. One of the best musical conductors will be engaged.

R. E. Stevens has no trouble in making bookings. The doors of the best theatres in the country are open to the talented Howsons. But few one-night stands will he ventured upon. From the deluge of letters offering time, the week stands have been given the preference.

Mr. Pastor and Mr. Morris.

"I own the play called the Kindergarden," said Tony Pastor to a MIRROR reporter the other day, "but I don't intend to take it out myself. However, it is true that I am in negotiation with parties who wish to produce it. As for my own combination, that will start out again in August, opening on the 17th at the Town Hall in Saratoga then West to St. Louis, where we turn back, ending the season on Oct. 17. On the 19th of October I will open my theatre down the block with a number of new European specialists, who have been engaged for me by my London agent, George W. Moore, manager of St. James' Hall.

"The vacation I'm taking is not the result of bad business," continued Mr. Pastor, "for my Spring tour was a very successful one. All round me I heard managers complaining, but I found my business to be better even than it had been the year before. For the past three seasons I have taken these little rests in midsummer, although for seventeen long years before I used to play right through. I would like to have it stated that the Fourteenth street house is under my management, and will remain so as long as it bears my name. Dan Sully took no lease of the theatre from me, as has been at various times stated, but merely played on a percentage."

After the above had been written, Robert G. Morris sent his representative to THE MIRROR office to make a statement. This gentleman, William P. Webster, will manage Mr. Morris' companies next season, and he said, referring to the subject:

"I am instructed by Mr. Morris to call upon you and contradict the rumor that he had parted with The Kindergarden to anyone. He received several offers for it, but has decided to retain it himself. Mr. Morris wrote a successful farce, The Skating Rink, for which he did not receive very much; so he intends to manage his latest skit himself. It is called The Turkish Bath. Stanley Macy, a clever young comedian, will head The Kindergarden company. Dave Braham is writing music for it. E. J. S. Wilson will be musical director. New scenic and mechanical effects are to be introduced."

Mr. Campbell Drops Into Poetry.

Bartley Campbell is an indefatigable worker. An ordinary man would imagine that the labors attendant upon opening a theatre and producing several new plays would tax the energies of the veriest glutton of hard work; but Mr. Campbell makes light of such trifles, and as the late Lord Derby sought relaxation by writing a new translation of the Odyssey, or Mr. Gladstone relieves the strain of politics by publishing a treatise on ancient pottery, so our American dramatist, instead of basking in luxurious idleness on the sands of Long Branch, or imbibing the insidious lager at Coney, relieves his mind by an Ode to Victor Hugo.

We are unable to determine whether it was commercial instinct or native modesty which induced the author to try his poetic effusion on the foreign dog, instead of originally presenting it to a native audience; but we believe we are correct in stating that it was in the columns of a British journal that the ode first saw the light.

As we believe it is comparatively unknown to American readers, we now present it *in extenso:*

VICTOR HUGO.

Toll, toll the bell—the soul of France is dead,
The Poet King has laid aside his pen;
His work is over, and the thoughts of men
Have lost their guide of many years,
And he who taught them how to live
Can only give them now the beneficence of tears.

Toll, toll the bell—the spirit of romance
Stands near the bier where lies her favorite son;
Thalia weeps for the flower of France,
Whose long, long race on earth is run.

Toll, toll the bell—he will not wake again;
But Hugo's name shall always live,
For his bright genius shall ever give
To Father Time the garnered fruit of years.
There is no death for such as those
Whose thoughts can Nature so entrance.

Toll, toll the bells—the Poet King is dead;
Weep for him, weep for him, men of France;
His be the crown, and ours the cross,
Heaven known the gain, and we must bear the loss.

With all our appreciation of Mr. Campbell's undoubted talent we cannot help taking some exception to the poetic effort.

Making every allowance for the possible influence of Walt Whitman's peculiar style, it seems to us that many of Mr. Campbell's lines require a good deal of humoring before they will scan with any approach to harmony. Then again, his metaphors would appear to be a good deal mixed.

Before we can realize the "Flower of France running a long long race" we are compelled to think of the pumpkin, the squash and other plants of that genus which in the fertile soil of the West are said to progress with remarkable rapidity,

Altogether we are of opinion that Mr. Campbell had better stick to the drama, where he is excelled by few rivals.

The Actors' Fund.

At last Thursday's meeting of the Executive Committee, John F. Poole, Samuel Colville, William Henderson and Edward Aronson were present.

An old New York manager, who has been ill for the last eight or nine months, and who has been unfortunate in business in latter years, had his case called to the attention of the Committee. He was voted $100 to meet pressing wants.

John Collins, an advance agent, has been in a Baltimore hospital for five weeks. Sam W. Fort placed him therein on his own responsibility, and had contracted a debt of $50. The Fund allows $7 a week for hospital accommodations, and could therefore pay only $35. This amount was sent to Mr. Fort, and he pays the other $15 out of his own pocket.

The printing and distributing of the by-laws, the report of the Annual Meeting, and the list of subscribing members to the Fund, was approved by the Committee. Six hundred copies were mailed to members of the Fund.

Six new applications for relief and one death—Joseph Fortner, a German actor—will be acted upon to day. He had been low comedian at the old Stadt and Germania Theatres.

The amount paid out in relief last week was $209.

New members and annual dues paid in: Edward Warren, John A. Mackey, Rudolph Aronson, Fanny Herring, Fred. D. Munroe, John Bristor, Helen Sedgwick, Joseph L. Mason, Nellie Mason, Thomas Q. Seabrooke, Joseph Adleman, Laura Claiçon, Samuel C. Halpin, Mrs. E. A. Eberle. Jessie Lee Randolph, Harrison Tucker, L. S. Anderson, Clara Fisher Maeder, Mollie Maeder, W. A. Whitecar, Mrs. William Scallan, Clara Scallan, Charline Weidman, Alfa Perry, H. D. Byers and Adelaide Elliott.

A Burlesque of The Mikado.

The Appleton-Randolph Novelty Burlesque company will make a feature of a burlesque of The Mikado the coming season. The company is completed, and includes Irwin Bush, Ben Gilfoil, Joseph Mealey, Maggie Cline, Nellie Hayne, Ella Martini, and Bonfanti, Cappelini and Cæsarini, ballet-dancers. Manager Randolph says:

"My costumes will be second to none on the burlesque and variety stage, and with the bright specialty people engaged I shall be able to give an entertainment in many respects superior to many of my more pretentious neighbors. I shall teach variety managers something new. A feature of the entertainment will be a grand Indian ballet divertisement. Please deny that Bonfanti is to go with Michael Strogoff. I showed Manager Andrews her contract with me, and he at once cut off negotiations with her. It is true that she wished to go with him, but I held her to her contract, and she is now reconciled to remain with me.

"As to the burlesque of The Mikado," continued Mr. Randolph, "it will be elegantly costumed. Ben Gilfoil, a very fine comedian, will do Ko-Ko, and Joseph Mealey, a clever specialist, will be intrusted with Pooh-Bah. The other principals will be played by ladies. A strong feature will be made of the ballet."

TELEGRAPHIC NEWS.

The Landis Company Wrecked.

[SPECIAL TO THE MIRROR.]

INDIANAPOLIS, July 22.—The Emma Landis company that was to fill in this week at the Zoo was knocked out. The time will be filled with the Joe Clifton Gold Belt company. The Clifton company was laying over here, booked for next week. By rushing the Gold Belt company one week ahead, the following week will be filled, probably, with the same people following the Lolio in one of their own afterpieces. The Landis company, in American Quacks, was under the personal management of Doc Landis, and had been organized but a short time, playing minor stands.

The Smoky City.

[SPECIAL TO THE MIRROR.]

PITTSBURG, July 22.—The Private Tutor is in its second week at the Exposition Park Theatre. Frank Nagle's excellent comedy company renders the farce very acceptably. Business opened on Monday evening very auspiciously.

Edwin Brown's Dramatic company opened the week at Harris' Museum to good business. Good as Gold, a sensational drama, depicting incidents of Western border life, is Mr. Brown's offering.

Barney Reynolds arrived in town 21st.

The Wilbur Opera company will be the next attraction at the Exposition Park Theatre.

Miss Le Baron and Benj. Graham, both members of the Private Tutor company, will soon become Mr. and Mrs. Benj. Graham.

Mr. Bartine, of the Fun on the Bristol party that played at Harris' Museum last week, became quite ill before leaving town.

J. Beresford Hollis, now with Nagle's Private Tutor company, will travel with Henry Chanfrau next season.

Bessie Cottrel will not be with Tannehill's Fun on the Bristol party next season.

The Sixth Street Museum has given up the ghost, and is now closed up tight.

Miscellaneous.

[SPECIAL TO THE MIRROR]

BUFFALO, July 22.—The Mexican Typical Orchestra began a week's engagement at the Court Street Theatre Monday night. A fair-sized audience greeted them warmly in two senses—very generous as to applause and more than warmly as to temperature. The New York Liederkranz concert, at Music Hall grounds, where the air had a chance to circulate, attracted 3,000 or 4 000 people. The concert was given in aid of the Music Hall rebuilding fund, and should realize a good round sum.

BOSTON, July 22.—Billee Taylor opened to a large house Monday night at the Boston Museum. The Gaiety Opera company, Solomon directing. Muggs' Landing nearly filled the Pavilion at Oakland Garden. People pleased at both places. The promenade concerts at Music Hall and Mexican Band at Mechanics' Building were fairly patronized.

PROVIDENCE, July 22.—A large audience was in attendance at the Sans Souci Garden, Monday evening, to see the production of Rooms for Rent, by Newton Beers and company. It was a "go."

NEWCASTLE, Pa., July 22.—The Rinehart Juvenile Opera company opened a week's engagement Monday night to a light audience at low prices. Weather "red."

SYRACUSE, July 22.—Manager Matson, of Auburn, opened the Alhambra Rink, Monday evening, as a Summer Garden. A very large audience was present. The Standard Opera company was the attraction, making a very favorable impression in Olivette. Manager Matson has put the prices down to ten and twenty cents. Two weeks is the time set down for the company, but probably they will remain much longer. Manager Lehnen is at the Thousand Islands.

Professional Doings.

—Anna Bailey is summering at [illegible] chelle.

—Pyke's Opera company is [illegible] Asbury Park.

—Cyril Searle is at liberty for [illegible] ness the coming season.

—The Metropolitan Job Office has [illegible] a lot of Mikado printing.

—Bertha Fisch has left the Adonis company and joined her husband in Boston.

—Charles J. Crouse is going to Mt. Carroll, Illinois, for the rest of the season.

—The Adelphi Theatre, Buffalo, N. Y., is for rent. Immediate possession will be given.

—A report was started on the Square yesterday that Sydney Rosenfeld had committed hari-kari.

—Manager John H. Havlin, of Cincinnati, has arrived in the city. He reports Cincinnati hot and dull.

—The well-known Michigan (Saginaw) circuit managers, Clay and Buckley, will arrive in the city in a few days.

—Lizzie Evans' company is all filled, except the position of leading lady. Manager Callahan is down at Asbury Park.

—The engagement of Amy Lee as soubrette for Edward Harrigan's New Park Theatre completes the company.

—The Chestnut Street Opera House at Lancaster, Pa., will contract for but one attraction a week the coming season.

—A. Q. Scammon will continue to manage the Two Johns company. The company for the coming season will be much strengthened.

—Manager McCaull, by arrangement with D'Oyly Carte's representatives, has the exclusive right to The Mikado for Philadelphia.

—There is a rumor that the Lyceum Theatre will re-open about the middle of August. Frank Mayo, Leonard Grover and others have been after the house.

—While in Europe Manager Gustave Amberg will make efforts to secure the services of Fraulein Bussetty, a young operatic [illegible] who has created quite a furore in Berlin.

—Mme. S. Liberman, a popular modiste of New Orleans, is on a visit to New York, and while here was secured by Dore Davidson to design the wardrobe to be worn by Rosina Austen in Lost.

—Fanny Cohen, late of the Kindergarden company, is spending the summer with her brother-in-law and sister, Mr. and Mrs. Charles Fox, at New Rochelle. She has not signed for next season.

—The mammoth new Temple Theatre, in Philadelphia, will be opened with Rhea in its structions on Sept. 14. It is to be a popular price house, the scale being fifty and seventy-five cents and one dollar.

—A telegram was received by Bartley Campbell on Monday afternoon that his aged mother was very ill at her home in Philadelphia. Without wasting a moment's time, Mr. Campbell left for that city accompanied by his family.

—Frederick J. Wren, aged fourteen years, the only son of Mr. and Mrs. Frederick R. Wren, died at Lancaster, N. Y. He travelled with his father's company, playing the part of Topsy in Uncle Tom's Cabin. The interment was at Forest Lawn, Buffalo.

—The World company has been engaged. It will include Charles Chapelle, Frank Carrington, W. T. Melville, M. J. Jordan, William J. Leonard, John Sutherland, Robert Brower, George Conway, Harry J. Hollday, Fred Jerome, Robert A. Trinacre, William Hughes, Amelia Watts and May Cooney.

—Edward Warren claims to have received five separate and good offers for his services next season. He is summering at Glen Cove. The following professionals are also located there: Owen Westford, Charles T. Vincent, Mr. and Mrs. Frederick Ross, Susie Russell, Lizzie Goode, George James, Frank Burbeck and Nelly Lingard.

—Baker and Farron, in their new play, A Soap Bubble, will enact a detective and a barber, respectively. The plot deals with adventures of shabby genteel people. Among the support will be Gracie Emmett, E. H. Mack, Harry Rich and J. A. Ryan. Baker and Farron claim to have cleared $15,000 last season. At this rate most of the other stars cleared from $50,000 to $100,000.

—Joseph S. Greensfelder and several others returned from Montreal yesterday morning. Speaking of the season there, Mr. Greensfelder said: "We played seven weeks and produced six operas. The first two weeks we were not very successful, but the remainder of the time we caught on very well. It was decided, however, that beat and hard work were too much for us. Our company was a good one, and good representations were given." Mr. Greensfelder goes to Chesapeake to-day for a rest on his farm.

—The greater number of the thirty-two people who will comprise the Bluff company have already been secured. They comprise Charles Bowser, Sydney Smith, Charles W. Butler, Eugene O'Rorke, George Leslie, Charles Haywood, Frank M. Gibbons, Harry C. Dietz, Charles C. Barrett, Joseph A. Carranagh, Cooper and Lovely, Mills and Lawton, Bessie Louise King, Alice Butler, Jean Delmar, Fannie Coleman, Annie Temple, the St. Felix Sisters and a chorus. Harry Sator, of the Bijou Theatre, is arranging the music.

—Whitsuntide in Florence, the opera which is to replace Nanon at the Casino, whenever the popularity of that musical gem shall flag, is by Czbulka, the composer of the well-known Stephanie Gavottes. It deals with a poor sculptor, who, after falling in love with a girl, reveals himself in his true character as a Prince with a capital P. Signor Perugini will play the hero. All of the scenes of the opera are laid in Florence, and consequently it permits of very elaborate stage setting. In the first act is represented a beautiful fountain in a public square, and in the third is a very pretty conservatory. Mazzanovich and Hoyt will paint the scenery.

—The announcement put up in the green-room of the Madison Square Theatre, that the theatre would close on Saturday night, may have been slightly premature. William Palmer stated yesterday that it was not positively settled whether the house would close or not. Mr. Raymond is suffering very much from the heat, but does not care to terminate his engagement if he can help it. If he plays next week, the piece will be Col. Sellers. The engagement will be positively [illegible] the Saturday following. There is a probability of Walcott and Couldock's Copse getting its initial production at Madison Square as soon as Col. Sellers

PROVINCIAL.

[CONTINUED FROM FIFTH PAGE.]

and ill at ease. The only real hit was made by Alice Harrison, whose Yum-Yum was as fine a bit of comedy work as we have ever seen. Her make-up was excellent, her facial exortions worthy of a Dutch comedian, her walk most ridiculous, and her singing excellent. But she carries her kicking propensities a little too far. Belle Archer, as Pitti-Sing, and Mollie Power, as Peep-Bo looked very pretty; but their voices are light. A mistake was made in casting Emma Baker for the part of Katisha, for she is too fine-looking a woman to make herself ugly enough for the part. Miss Baker has a fine voice, but it is lacking in strength. The chorus, though small, is strong. It needs drilling. The two sets, Koko's courtyard and garden, were the finest yet produced at this house, and reflect great credit upon the artist, Joseph Hart.

Schlitz Park (Jacob Litt, manager): The Thompson Opera co. opened its second Summer engagement in this city, 13th, producing Manette. Of the plot little can be said. The music is pretty, and was well rendered. Miss Godfrey introduces "It was a Dream," which wins her a deserved encore. Mlle. Gaillard, who has joined the co. since its last appearance here, also gains an encore for her excellent rendering of "The Heart Sights Ever to be Free." Miss Franc D. Hall and Bebe Vining add to their list of friends, and A. W. F. MacCollin scores another success. Philip Branson and Willett Seaman as Von Leopold and Armand are acceptable, though Seaman might be a little better acquainted with his lines. Pinafore was revived for the last three performances, and seems to have lost none of its popularity. The co. was to have produced The Mikado, 20th, 21st and 22d, but close on the 19th and go direct to Cincinnati, where they open on the 20th, and Kernands' Minstrels will hold the boards at the Park on the 21st and 22d.

Items: Gregory Brothers' Circus was the attraction at Slemby's, week 13th. Business poor.—Manager Litt is very well satisfied with the success of the Thalia engagement. The receipts averaged $1,100 nightly. The co. returns in the Fall, and gives a season of German opera at the new Academy.—The McCaull Opera co. plays a four weeks' engagement at the Park, opening early in August. Falka, Apajune, Black Hussar and other operas will be produced.—Jake Nunnemacher and wife were in the city, and attended the opening performance of The Mikado on Monday night.—Rosenfeld has sued Arthur Sullivan for slander. The enclosed appeared in Tuesday's *Evening Wisconsin* and was written by Rosenfeld: "Sir Arthur Sullivan, having been interviewed in yesterday morning's Chicago papers, has the discourtesy (not to say bad taste) to belittle my production of The Mikado, and without ever having seen it or even taken the trouble to inquire into its more than ordinary merit, to affect a lofty and ill-bred contempt for it. I have telegraphed to all the Chicago papers announcing my determination to sue Sir Arthur Sullivan for damages. The performance given by my co. is one of which any author might be proud. Sir Arthur Sullivan should remember that in America title alone does not make the gentleman. Sir Arthur Sullivan should also remember that in dealing with me he is not dealing with a side-show man, but with a man who has served an apprenticeship in the very school of art, of which Sir Arthur Sullivan's partner is so worthy an exponent. And when I do Sir Arthur Sullivan and Mr. Gilbert the honor to lay down my pen for the ponce, to devote myself for three weeks, day and night, to a production of their Mikado, which shall enlist the services of the noblest artists on the American stage, he should be taught a certain amount of that deference which he is so fond of claiming as his own due. I have placed a certain percentage of my nightly receipts subject to Sir Arthur Sullivan's order; beyond this business arrangement, which is a voluntary tribute on my part, I have no desire to deal with the distinguished composer until he shall have made amends for his uncalled-for assault upon my dignity and pride."—The Nee Bon Japanese store of Chicago got out an attachment against Rosenfeld for some properties used in the Mikado, and served same Friday night. It was satisfied. On that same evening sheriffs and deputy-sheriffs were flying around the Opera House thicker than thieves with injunctions restraining the Rosenfeld co. from playing The Black Hussar, which is billed at the Grand for the 23d. Rosenfeld says he will play. Marsh says it he does he will have to rent the house, as he, himself, will have nothing to do with it. The matter is in the hands of the lawyers, and will be argued Monday, 30th. The co. is under active rehearsal.—Eugene Field and a party of Chicago journalists occupied a box at the opening performance of the Mikado Monday night.—Will J. Davis, of Chicago, was in the city Tuesday.—Joseph Hart will paint the scenery for the New Academy.—Roland Reed has engaged Nat Childs as his business manager. Reed plays a three nights' engagement at the New Academy in September.

SHEBOYGAN.

Sheboygan Opera House (J. M. Kohler, manager): The Aveling Stock co. in the Corsican Brothers, 8th, and The Banker's Daughter, 12th, to fair houses. The acting of Messrs. Aveling and Norris was excellent, but as a whole the co. is not as strong as the one we had last Summer. It played at Plymouth, 10th and at Sheboygan Falls, 14th. The Silver King co. is booked for 21st. In response to the seeming desire of the people for way-down prices, Mr. Aveling will reduce them to twenty-five cents to all parts of the house

MADISON.

Circus Grounds: King, Burke and Co.'s Allied Shows gave two performances, 18th. Tents were well filled.

EAU CLAIRE.

Grand Opera House (J. E. Cass, manager): John T. Hinds, in Bells o' Shandon, 13th, 14th and 15th to slim business. Prices twenty-five, thirty-five and fifty cents. This was the first trial of this house at Summer prices.

Music Hall: Newell and Fielding Comedy co. last week in Josh Whitcomb and other dramas of that nature. Good business, with ten and twenty cents admission.

OSHKOSH.

Grand Opera House (R. L. Marsh, manager): Only a Woman's Heart, 14th, with Julia Hawthorne leading. Very creditable performance to a moderately-sized audience. Silver King co., 18th, just organized at St. Paul for Pacific Slope business.

Arena: Forepaugh's Aggregation to crowds in afternoon; tent half full in the evening on account of severe storm. Our city has been visited by a baby cyclone, and the people consequently fight shy of anything which looks like wind. Performance much inferior to anything Forepaugh has given us before. Elephant act is the very best, and the same can be said of the acrobatic and contortionist work. Miss Kabowles' drop from the table is very daring, but not really clever or smooth. Barrel turning and table balancing good. Double trapeze act tame compared with other performers in same act. The same old, stereotyped bareback riding, etc., was presented. Hippodrome racing was of a fair order. The performance was fearfully cut in the evening, which was no meat to those who had dropped their good fifty cents. Mr. Forepaugh states that there is no money in the business this season; that he would be glad to sell out at cost. He is picking up, however, from the losing business of the early season. His season will close about two months earlier than expected, on account of poor business and general hard times.

WYOMING.

CHEYENNE

Cheyenne Opera House (A. J. Boardmann, manager): The Denier Ladies Opera co., 8th and 9th, in A Dress Rehearsal, to slim houses. Performance fair. Grace Hawthorne and co., 10th and 11th, and matinee in New Camille, Queena and East Lynne, to a slim house the first night, a very big house at matinee, and a good house in the evening. Should Miss Hawthorne ever play in Cheyenne again, she would draw packed houses as everyone was delighted with her fine acting. W. W. Kelly, her manager, made a great number of friends during his stay here. A Cold Day When We Get Left played to a $500 house, and gave good satisfaction.

Personal: William O. Wheeler, manager of Dan Sully's Corner Grocery is in town and presented your correspondent with an elegant date-book, and your correspondent takes pleasure in thanking friend Wheeler through the columns of THE MIRROR.

CANADA.

TORONTO.

Things in the theatrical line have been unusually dull this Summer. The monotony will be broken next week, when the Holman Opera co. will open at Horticultural Pavilion for a season of five or six weeks.

Doris' Circus gave two performances on the 18th to large audiences. The regular season at the Grand will not open before Sept. 1.

HALIFAX.

Lytell's co., which appeared at the Academy during the week of 6th, left 14th for Yarmouth, where they played three nights in the Rink to large business.

A four week's season of variety was concluded at the Lyceum, 14th.

W. S. Harkins is spending his vacation with his wife (Leonora Biglow) at Truro. He was in the city 18th.

Zora Semon is making money in Cape Breton.

Singer's Bunch of Keys was booked for the Academy for week of 30th, but their manager telegraphed to change the date to August 3. As Mose Fiske, in Phunny Phaces, had the date, it was impossible to change. It is hoped the co. will come later in the season.

The Hillman Sisters' Emotional and Comedy co. began a tour of the provinces at Yarmouth 9th.

The Standard Opera co. begin a two week's engagement at the Academy August 10.

Slate Circus comes 28th and 29th. I [illegible] going to St. Johns, N. F.

Pierce L. Jarvis was in advance of Lytell, and was as popular as ever. He goes with Bartley Campbell's White Slave co. next season.

Charles Putnam, the obliging chief usher at the Academy, and W. H. H. Jackson, his assistant, are spending a brief vacation in New York and Boston.

WINNIPEG.

Princess Opera House (C. W. Sharpe, manager): Excepting some local affairs, the house will be closed until the end of August, when a Silver King co. will open the season.

Items. I am informed that Mason Mitchell, the actor who was reported as killed during the Riel rebellion, is alive and well, having been seen by several persons within the last two weeks.—Many needed improvements are being made at the Opera House.—The Winnipeg Light Infantry organized a minstrel co. while out West. They intend giving several performances at the Princess' at an early date.—Manager Sharpe has abandoned his New York trip.—The Operatic Society are bringing on special scenery from Chicago for their Pirates and Pinafore performances. Under Harry Prince's management the society is progressing famously.—A good orchestra will be provided for the coming season at the Princess'.—John T. Sullivan joins Rhea in Chicago.

MONTREAL.

Crystal Palace Opera House: The Standard Opera co. sang Bohemian Girl the first four nights of week of 13th. Fanny Wentworth, as the Gypsy Queen, was the bright light of the performance. Her "Bliss Forever Past" was splendidly rendered. Peakes, as Devilshoof, did some fine acting. The chorus is the only weak spot in the co. Business continues large. Fille du Madame Angot this week.

Royal Museum: The worse representation of Patience we have heard here for some time was given by the Edmondson co. last week. The chorus has been reduced to a small number of people, and the principals sang in a careless manner. The bill was changed Friday to Sorcerer, which was a slight improvement. Alf. Fisher, as John Wellington Wells, caused much amusement. His singing is far ahead of any comic opera comedian we have heard in Montreal. The co. disbanded Saturday night. A variety co. appears next week.

Montreal Theatre: The Gilmour co. played Pink Dominos during the entire week. The first performances drew large audiences, but there was a considerable falling off toward the end of the week. The house remains closed this week.

Items: Janet Edmondson goes to Boston.—W. C. Crosby, of the Gilmour co., has been engaged by Frank Sanger to play Snaggs in A Bunch of Keys.—Roland G. I. Barnett has left for New York to engage material for his stock co.—Manager Burrill, of the Standard co., has gained many friends in Montreal by his courteous manners.

DATES AHEAD.

Managers of travelling combinations will favor us by sending every week advance dates, and mailing the same in time to reach us on Monday.

DRAMATIC COMPANIES.

AUGUSTIN DALY'S CO.: San Francisco, July 13, four weeks.
A BRAVE WOMAN CO.: N. Y. City, August 24.
ANNIE PIXLEY: Buffalo, August 31.
ADA GRAY: Philadelphia, August 31, week.
A MOUNTAIN PINK CO. (Laura Dainty): Butte City, Mont., 23, 24, 25; Helena, 27, 28; Bozeman, 29.
ALONE IN LONDON: Boston, August 31.
BARRY AND FAY: Salida, Col., 23; Pueblo, 24; Colorado Springs, 25; Topeka, Kas., 27; Leavenworth, 28; St. Joseph, Mo., 29; Kansas City, August 1.
BOSTON THEATRE YOUTH CO: Providence, August 10, week.
BENNETT MATLACK CO.: Toledo, O., August 24.
BARTLEY CAMPBELL'S SIBBRIA CO.: N. Y. City, August 24, week.
BARTLEY CAMPBELL'S CLIO CO.: N. Y. City, August 17, six weeks.
BEDDLE AND PRINDLE'S CO.: Ackley, Ia., 25; Hampton 27; Eldorado, 28.
COLD DAY CO.: San Francisco, 27; Portland, Sept. 7.
CAUGHT ON CO.: N. Y. City, August 17, three weeks.
DIXEY BURLESQUE CO: N. Y. City—indefinite season.
DAN'L SULLY'S CORNER GROCERY CO.: Denver, 20, week; Colorado Springs, 27; Pueblo, 28; Salida, 29; Leadville, 30, 31, August 1; Gunnison, 3; Provo City, 4; Salt Lake, 6, 7; San Francisco, 10, week.
DREW AND MORTON'S BUBBLES: Albany, 27, week.
DENMAN THOMPSON: Portland, Ore., July 20, week.
EZRA KENDALL: N. Y. City, August 10, week.
EVANS AND HOEY: St. Paul, August 17, 18, 19; Minneapolis, 20, 21, 22; Chicago, 24, week. Cincinnati, 31, week; St Louis, Sept. 7, week; Louisville, 14, week; Pittsburg, 21, week; N. Y. City, 28, week.
FLORENCES (Mr. and Mrs.): N. Y. City, Sept. 7, two weeks.
FRED. WARDE: Leadville, 23, 24, 25.
FUN ON THE BRISTOL: Louisville, 20, week.
GUS WILLIAMS: Detroit, August 3, week.
HELENE ADELL: Tonawanda, N. Y., 27, week; Pittsburg, August 3, two weeks.
JALMA CO.: San Francisco, August 3, two weeks.
JANAUSCHEK: San Francisco, 20, two weeks.
JOHN A. STEVENS: San Francisco, 20, two weeks.
JENNIE CALEF: Ravenna, O., 23, 24, 25; Jamestown, N. Y., 27, 28, 29; Elmira, 30, 31, August 1.
J. B. POLK: N. Y. City, August 17, two weeks; Brooklyn, 31, week.
JOSIE CROCKER: Aurora, Ill., 20, week.
JOHN E. INCE (Pop): Boston, 20, week; Brooklyn, August 3, week.
KATE CASTLETON: San Francisco, 6, three weeks.
KIRALFYS' AROUND THE WORLD: Brooklyn, August 31, week.
KENNEDY COMEDY CO.: Sheldon, Ill., 22, 23; St. Joseph, Mich., 27, 28; Benton, Harbor, 29, 30; Grand Haven, 31, August, 1.
LIZZIE EVANS: Lexington, Ky., August 17, week; Columbus, 24, week.
LAWRENCE BARRETTI: St. Paul, August 31.
MORAL CRIME CO.: Chicago, August 3; Buffalo, 31.
MCKEE RANKIN CO.: San Francisco, June 29, four weeks.
MYRA GOODWIN: N. Y. City, August 3, week.
MURRAY AND MURPHY: Boston, August 17, week.
MR. AND MRS. GEORGE S. KNIGHT: Boston, August 31, week.
MUGG'S LANDING CO.: Cincinnati, August 24, week.
NORMAN COMEDY CO.: Ottawa, Ont., 23, 24, 25.
NEWTON BEELS: Providence, 20, week.
OWEN FAWCETT: Cleveland, O., August 24, week; Toledo, 31, week; Buffalo, Sept. 7, 8, 9; Rochester, 10, 11, 12.
ONLY A FARMER'S DAUGHTER (Joseph Frank, manager): Calumet, Mich., 23; Hancock, 24, 25; Duluth, 27, 28; Brainerd, 29; Morehead, 30; Fargo, Dak., 31; Castle town, August 1; Jamestown, 3; Bismarck, 4; Glendive, Mont., 5, Miles City, 6; Bozeman, 7, 8; Helena, 10, week; Butte City, 17, week; Salt Lake, 24, week; Anaconda, Mont., 31, Sept. 1; Deer Lodge, 2, 3; Missoula, 4, 5.
ONLY A WOMAN'S HEART CO.: Mason, Mich., 22, 23; Negaunee, 24, 25; Ishpeming, 27; L'Anse, 28; Houghton, 29; Calumet, 30; Hancock, 31, August 1; Duluth, Minn, 2, 3; Brainerd, 4; Moorhead, 6; Fargo, Dak., 7; Castletown, 8; Jamestown, 10; Bismarck, 11; Glendive, Mont., 12; Miles City, 13; Bozeman, 14, 15; Helena, 17, week; Butte City, 24, week; Salt Lake, 31, week; Anaconda, 7, 8; Deer Lodge, 9, 10; Missoula, 11, 12.
PARLOR MATCH CO. No. 2.: Newburg, N. Y., August 24.
PHUNNY PHACES CO.: Halifax, N. S., August 3, week.
PRIVATE SECRETARY AND PROFESSOR CO. (W. H. Gillette): Victoria, B. C., August 3, week; Seattle, W. T., 10, 11, 12; Tacoma, 13, 14, 15; Portland, Ore., 17, week; Salem, 24, 25; The Dalles, 26, 27; Walla Walla, W. T., 28, 29; Butte City, Mont., 31, Sept. 1, 2, 3; Helena, 4, 5; rest week; Miles City, Mont., 14; Bismarck, Dak., 15, 16; Jamestown, 17; Fargo, 18; Grand Forks, 19; Winnipeg, 21, week.
PRIVATE TUTOR CO.: Pittsburg, 20, week.
RAG BABY CO. No. 1: Chicago, August 24.
ROLAND REED: Minneapolis, August 31, Sept. 1, 2.
REDMUND-BARAY CO.: Halifax, N. S., August 31.
ROBERT MCWADE: Dubuque, Ia., 23.
SHADOWS OF A GREAT CITY No. 1: N. Y. City, August 31, week.
SHADOWS OF A GREAT CITY CO: Salt Lake, 23, 24, 25.
SILVER KING CO.: Owatonna, Minn., 23; Grand Forks, Dak., 24, 25; St. Cloud, 27; Fergus Falls, 28; Wahpeton, Dak., 29; Fargo, 30, 31; Winnipeg, August 3, week.
SOL SMITH RUSSELL: Burlington, Vt., 27, 28; Plattsburg, N. Y., 29; Malone, 30; Ogdensburg, 31; Ottawa, Ont., August 1; Brockville, 3; Belleville, 4; Hamilton, 5; St. Thomas, 6; London, 7; Port Huron, Mich., 8; Alpena, 10; Cheboygan, 11.
STUART DRAMATIC CO.: Decorah, Ia., 20 week.
STORM-BEATEN CO.: N. Y. City, August 3, week.
SMITH'S UNCLE TOM CO.: Philadelphia, August 24, week.
TAVERNIER DRAMATIC. CO.: E. Saginaw, Mich., 13, two weeks.
TONY HART: Paterson, N. J., August 17.
TWO JOHNS CO.: Yonkers, N. Y., August 31.
THREE WIVES CO.: Worcester, Mass., 20, week.
THOMAS W. KEENE: Chicago, August 17, week.
VICTOR DURAND CO.: Butte City, Mont., 27, week.
WORLD CO.: N. Y. City, August 17, week.
WE, US & CO.: Laramie, Wy. Terr., 23; Cheyenne, 24; Denver, 27, week.
WHOSE CAN IT BE CO. (Carroll's): Brooklyn, E. D., August 31.

OPERA AND CONCERT COMPANIES.

ALICE OATES: St. Louis, 20, two weeks.
AMY GORDON: Chicago, 13, two weeks.
ARION BELL-RINGERS: Emporia, Kas., 27, week; Newton, August 3, week.
ADAH RICHMOND BURLESQUE CO.: St. Louis, Sept. 6.
BLIND BOONE: Dubuque, Ia., 30, 31, August 1.
BESSIE GRAY OPERA CO: Chicago, 20, two weeks.
CARRINGTON OPERA CO.: Detroit, July 6, three weeks.
CORINNE MERRIEMAKERS: Cambridge, Mass., 20, week; Worcester, 27, week; Providence, August 3, week.
EUSTIS AND TUTHILL'S BIG BURLESQUE CO.: Detroit, 20, week; Chicago, August 3.
FORD'S COMIC OPERA CO.: Cleveland, 20, five weeks.
GRAU'S COMIC OPERA CO.: Omaha, 22, 23, 24; Kansas City, 27.
HYERS SISTERS: Albert Lea, Minn., 22, 23, 24.
HARRIS OPERA CO.: Cincinnati, 13, two weeks.
JANET EDMONDSON: Montreal, 20, week.
MEXICAN TYPICAL ORCHESTRA: Buffalo, 20, week; Chicago, 27, week.
MCCAULL OPERA CO.: Chicago, 20, week; Milwaukee, 27, week.
MILLIKEN'S OPERA CO.: Marlboro, Mass., August 6.
MCGIBENY FAMILY: Sault Ste. Marie, Mich., 22, 23; Mackinac Island, 24.
ROSENFELD OPERA CO.: N. Y. City, 20, two weeks.
STANDARD OPERA CO.: Montreal, July 13, two weeks.
THEODORE THOMAS CONCERTS: Chicago, 6, five weeks.
THOMPSON OPERA CO.: Cincinnati, 20, week; Memphis, 27, week.
WILBUR OPERA CO.: Buffalo, August 31, week.
WILKY-GOLDEN OPERA CO.: Albany, 13, two weeks.

MINSTREL COMPANIES.

BARLOW, WILSON AND RANKIN'S: Boston, August 10; Louisville, 31.
BILLY KERSANDS: Kansas City, 24, 25.
HAVERLY'S: Omaha, Neb., 22; Council Bluffs, Ia., 24; Kansas City, 31, August 1; San Francisco, 10, two weeks.
MCNISH, JOHNSON AND SLAVIN'S: Paterson, N. J., 30.
MCINTYRE AND HEATH'S: Philadelphia, August 10, week.
NEW ORLEANS: Biddeford, Me., 25; Bath, 27.
SCOTT'S: Negaunee, Mich., 27; Marquette, 28.
T. P. W.: Toledo, O., August, 3; Bradford, Pa., 7.

VARIETY COMPANIES.

BOBBY NEWCOMB: Chicago, 13, three weeks.
BEANE GILDAY CO.: Buffalo, 20, week; Cleveland, 27, week; Newark, August 3, week; N. Y. City, 10, week.
IDA SIDDONS' MASTODONS: N. Y. City, June 29, four weeks.
MAY HOWARD'S BURLESQUE CO.: Newark, N. J., August 31.
PAT ROONEY'S CO.: Boston, August 17, week.
TONY PASTOR'S CO.: Saratoga, N. Y., August 17.

MISCELLANEOUS.

MIACO'S HUMPTY DUMPTY: Findlay, O., 21, 22, 23; Sandusky, 24, 25, 26.
PROFESSOR GEORGE BARTHOLOMEW'S EQUINE PARADOX: Detroit, July 13, two weeks; Bay City 27; East Saginaw, Aug. 3; Jackson, 10, week; Milwaukee, 17, two weeks.

CIRCUSES.

ADAM FORKPAUGH'S: Minneapolis, 23; Faribault, 24; Albert Lea, 25; Marion, Ia., 27; Vinton, 28; Waterloo, 29; Ft. Dodge, 30; Cherokee, 31; Sioux City, August 1; Fremont, Neb., 3, Omaha, 4, Council Bluffs, Ia., 5; Red Oak, 6; Clarinda, 7; Creston, 8; Albia, 9; Knoxville, 11; Des Moines, 12; Oskaloosa, 13; Ottumwa, 14; Fairfield, 15; Washington, 17; Muscatine, 18; Davenport, 19; Geneseo, Ill., 20; Peoria, 21; Galesburg, 22; Kewanee, 24; Mendota, 25; Bloomington, 26; Decatur, 27; Springfield, 28; Jacksonville, 29.
BARNUM'S: Burlington, Vt., 23; Montpelier, 24; St. Johnsbury, 25; St. Albans, 27; Whitehall, N. Y., 28; Bennington, 29; Pittsfield, Mass., 30; Montreal, August 3, 4; Bradford, Pa., 15; Hornellsville, N. Y., 17; Elmira, 18; Sharon, Pa., Sept. 24.
BURR ROBBINS': Terre Haute, Ind., 23; Greencastle, 24; Indianapolis, 25.
BARRETT'S: Hollister, Cal., 23; Salina, 24; Monterey, 25; Santa Cruz, 27; Watson, 28; Redwood, 29; San Francisco, 30, ten days; Cloverdale, August 10; Healdsburg, 11; Guernerville, 12; Santa Rosa, 13; Petaluma, 14; San Rafael, 15; Livermore, 17; Modesta, 18; Merced, 19; Fresno, 20; Visalia, 21; Sumner, 22; Anaheim, 24; Wilmington, 25; Los Angeles, 26, 27.
BUFFALO BILL: Boston, 27, two weeks.
COUP'S EQUESCURRICULUM: Brooklyn, 20, three weeks; Boston, August 10.
CAPTAIN BOGARDUS: Bradford, O., 22, 23; Greenville, 24, 25; Richmond, Ind., 27, 28; Cambridge, 29, 30; Charlottesville, 31; Indianapolis, August 1, 3.
COLE'S: Pittsburg, 23, 24; Washington, 25; Butler, 30; Hollidaysburg, August 3.
DORIS': Picton, Can., 23; Belleville, 24; Kingston, 25; Montreal, 27, 28.
FURSMAN'S: Cadillac, Mich., 27; Luther, 28; Rockford, 29; Cedar Springs, 30; Howard City, 31.
HURLBURT'S: Williamsburg, Pa., 23; Spruce Creek, 24.
HARRIS NICKEL-PLATE: Halifax, N. S., 28, 29.
LEE-SCRIBNER: Wampum, Pa., 25.
O'BRIEN'S: Mt. Vernon, Pa., 23; W. Newton, 24; Latrobe, 25; Braddock, 27; Rochester, 28; Newcastle, 29; Sharon, 30; Erie, 31.
PULLMAN'S: Toledo, O., 21, 22, 23; Monroe, Mich., 25.
PRIEST'S: Goldfield, Ia., 24; Clarion 25.
SELLS': Knoxville, Ia., 23; Fairfield, 24; Burlington, 25; Quincy, Ill., 27; Macomb, 28; Rock Island, 29.
VAN AMBURGH'S: Penn Yan, N. Y., 23; Canandaigua, 24; Genoa, 25; Seneca, 27; Auburn, 28; Syracuse, 29; Lyons, 30 Rochester, 31; Batavia, August 1; Brockport, 3; Medina, 4; Lockport, 5; Niagara, 6; Buffalo, 7, 8; Dunkirk, 10; Jamestown, 11; Corry, Pa., 12.

Unripe Material.

It is confidently reported in the gossip of the day that a certain Western Member of Congress whose voice in some important appointments is awaited with interest, delays his visit to Washington until he secures a satisfactory growth for his moustache, that facial adornment being regarded as essential to the right kind of impression upon men in authority at the National Capital. Therefore it is that the M. C. tarries in Jericho.

Of this potential outcome it so happens that the profession is in a great measure deprived; in fact to the full official use of his face the absence of the moustache is necessary to the actor.

Speaking by possible hearsay, we may say that it would be wise in many connected with the theatre to adopt a hint from the policy of the Western statesman. There are too many just now who thrust themselves before the public lacking that evidence of strength; in fact they seek to figure conspicuously before they have attained evidence of the adult condition of intellect and experience demanded by the energetic work of the theatre.

This will in a measure, without special invidious comment, apply all around. The lobbies swarm with fledglings who seek a hearing as dramatic authors who have not acquired the first elements of their vocation, either as to the use of language, the conception of a plot, the creation of character or the distribution of scenes and incidents. A season passed in the Jericho of observation and study might possibly endow these novices with hirsute honors which would command respect.

From the juvenile skits of various managers, in selecting and dealing with plays, many would infer an immaturity that must disqualify a director of public amusements from following that office with any degree of efficiency. Their voice is not the steady, manly rally of the captain whose foot is steady on the deck and commands the setting of sails and the tauting of cordage that insures a safe keel and a right entrance into port.

To the ship's crew the same comment applies: they are often inexpert from sheer verdancy.

The result that ensues from these shortcomings is that the stage has become too much of an ill-assorted jumble, where many of those who take parts, take the parts they are not equal to, and are out of place. The heavy man essays genteel comedy, variety hucksterings cater for opera, the haubuck assumes to dominate the Fine Arts, and the "fitness of things" is generally defied. Through all this *debris* the rightfully employed ability shines like pure gold.

London Gossip.

LONDON, July 11.

Miss Anderson, "Our Mary," is at the tomb of Shakespeare drawing inspiration from the historic spot. For the sake of the public it is to be hoped the divine afflatus will come. William Winter, the graceful writer of prose and poetry and the noted dramatic critic, is also there. This is more sensible and easily to be understood. Mr. Winter's soul is steeped in sentiment, and he has long been an authority on Shakesperean dramatic literature. I can imagine nothing more delightful than his essays on "Stratford on Avon," written a few years ago for the *Tribune*, and since published in book form. Grace of diction, daintiness, and true poetic thought are embodied in these tender little sketches of a place which will ever be the shrine of all true lovers of the drama.

By the way, speaking of critics, some London newspapers are busily attacking the custom of critics and journalists writing plays. The Paris press also echo the growl. Now, why should not a critic or general journalist be eminently fitted for the field of play-writing? Statistics prove that the most successful writers for the stage have been journalists, to a greater or less extent. Dion Boucicault wrote for the papers before he took up either acting or the writing of plays. His Arrah na-Pogue is to be done at the Adelphi soon, with Mary Rorke and Charles Sullivan in the cast. The Adelphi is the real first home not alone of the evergreen Arrah-Na Pogue, but of much other of Boucicaultian melodrama

Charles Warner, so long associated with the Adelphi plays, is shortly to do Drink, at Drury Lane, mounted, it is said, in the most elaborate manner ever yet seen on the London stage. In this celebrated play Mr. Warner made his first great London success. He has been doing the play this week at the Grand Theatre in Islington, but of course the size of the house does not admit of any such elaborate mounting as Augustus Harris can and will give it at his splendid theatre.

Another old play returned to London town is the frisky play of Babes, by that inimitable artist, Willie Edouin, and his beautiful and clever wife, Alice Atherton. Mr. Edouin in September takes the Novelty Theatre, but for the present he will pitch his tent at the Standard, where his hosts of old London admirers eagerly look forward to giving both him and Madame a royal welcome next week. Anything prettier than Alice Atherton driving in Hyde Park with her two beautiful little children cuddled close beside her, has seldom been vouchsafed to the sight-seeing Londoner. To say that she is one of the best, jolliest and most amiable and virtuous ladies on the stage, is to speak only the unvarnished truth.

An old friend of the Edouins is in London, and they insist on his being their guest next Winter. This is Dexter Smith, as well known in New York as in Boston musical, literary and dramatic circles. Some one at the American Register Office yesterday called Dexter Smith "everybody's good friend." Always ready with a kind word for all, and a kind deed if he can compass it; such men make life worth living.

The American Register reminds me that a member of the Savage Club reports that the Messrs. Scott and Dale, of the Register, have an intention of serving the general public, especially the members of the dramatic profession, by an arrangement shortly to be perfected, to give the facilities for shopping to London visitors at the Co-operative Junior Army and Navy Stores, by the medium of an American Register membership. This is only another instance of the foresight and business astuteness of these gentlemen, who are transforming their beautiful quarters at 446 Strand into a real club-like home for tourists, ladies as well as gentlemen. It is indeed a comfort for a lady to feel that she can go to a quiet place, write a letter, read American and foreign papers, rest or get a glass of cold water, and yet be in a place as respectable as her own drawing-room.

It is authoritatively rumored at the Rooms that Dark Days, the first production at the Haymarket under the new management, is in active preparation. The more important scenes, which have been intrusted to Messrs. Talbin and Perkins, are already painted, and the play will shortly be put into active rehearsal. Although the striking motive of Mr. Conway's story is retained, the form in which it is to be presented on the stage will be found to contain much that is new both in incident and characterization. But for all such changes Comyns Carr had the author's full approval, and the play was completed almost immediately before Mr. Conway's death.

Before this play sees the light, however, the historic Haymarket stage will have witnessed the retirement from its boards of Mr. and Mrs. Bancroft, fixed now for the 20th of this month in deference to the engagements of an illustrious patron of the drama who has expressed his intention of being present. This retirement evening will be an event in stage annals. Henry Irving does Olivia, the current success at the Lyceum, at a special matinee; then in the evening he does the short play of The Bells, in order that he may get to the Bancroft farewell in time to recite the beautiful ode composed expressly for the occasion by Clement Scott.

The Bancrofts remind me of a very amusing incident which took place lately. This charming couple were at a garden fete and dinner of a noted member of Parliament and wife, at their Thames villa, where also were Patti, the diva, and other celebrated artists. The Bancrofts were obliged to leave early to catch an express train. At this juncture Mr. Whistler, the artist, arrived, and a look of white terror came into the face of Mme. Patti. She fidgeted about uneasily, and finally the cause was explained. The guests were about pairing off to go in to dinner, when it was found that the departure of the Bancrofts and the arrival of Mr. Whistler made the dinner party the ominous number of thirteen. Nothing could be done, and the superstitious diva was wretched, while Nicolini endeavored slyly to induce one of the well-trained servants to sit at a side table for a moment, which the servant of course would not hear of. This item of musical gossip will be laughed over by Judge McAdam and his Thirteen Club of New York.

New York will be glad to hear that Louise Moore is about to return to the stage. She married William Cooke, the Sixth Ward politician, and her sister Nellie was mourned for her untimely death by her hosts of friends on both sides of the Atlantic. She had been an idol of the British stage. Louise Moore has been living in Paris for some years. She was a favorite member of the Wallack company.

Arthur Wallack, by the way, regards theatricals as at a low ebb in London. It seems as if he were about right, when the Adelphi has to return to one of its earlier successes to draw visitors, and The Sea of Ice is played again with a great splurge at the Olympic, Miss Ward, breaks and submerges the heroine, or, in other words, proves a dramatic fizzle. But it is equally true that good plays presented by a good company always draw. England, more than most countries, is free from the fad that historic traditions of a play-house or its players affect the play as to its success. The Candidate, The Magistrate and The Mikado all prove the truth that "the play's the thing."

Beatty Kingston, the noted London journalist, is said to be writing a burlesque of The Mikado, called "Mr. McKado," and at Toole's is shortly to be presented a burlesque of Theodora, to be called "The O'Dora." The fair, litigious Fortescue appears shortly at Toole's for a Summer season. This lady wretchedly rendered a recitation at a recent "matinee musicale." But she looked pretty, and looks go a long way the world over.

Major Clench, of the Junior Army and Navy Stores, quite agrees with my remarks regarding the value of appearance, especially in the matter of a lady's dress. This gallant military gentleman was observed recently admiring with rapt gaze a young lady's costume made of Summer linen, dark, blue and white, fashioned *a la militaire*. The lady was a prominent actress sauntering through the "stores" at York House, and the Major hummed an old Lydia Thompson air, "O! yes, I love the military," as she made her exit, this goddess in blue and white.

Apropos of gowns in closing. Emma Abbott is in London, having just returned from Paris, where she has been endeavoring to hasten Mr. Worth in finishing her dresses to be worn in New York. She says he is working night and day to complete her order. Many of her dresses are also being made by the *costumiere* in chief of the Grand Paris Opera and at Pingat's. Miss Abbott returns to New York in the *Normandie* on the 25th instant. Her season begins in New York in September, for which she has now in preparation on a great scale, The Star of the North, Lakmé, and the grand romantic opera, La Contesse D'Amalfi, a novelty outside of Italy, and one of the most melodious of recent compositions.

A. W.

The Next Skipped Season.

Louis Harrison paid a flying visit to the city on Monday. His absence from the Monmouth Park races and the Long Branch belles was not very long, however, for on Tuesday he had again rushed from the heated flagstones of the Square to the breezes of the seashore.

"My season with Mr. Gourlay," he said, in answer to a MIRROR reporter's inquiry, "will open at the Academy of Music in Buffalo on September 14 with Skipped. We shall play that for the first ten weeks, and then produce a new play, entitled Hook and Eye; or, A Dangerous Husband, written by Alfred Hennequin, who was, as you may remember, part author of Baby and Pink Dominos. It is a purely farcical comedy. Besides Hooks and Eyes we may very likely put on something that Mr. Gourlay may bring over from England.

"Our company is not yet completed. Samuel Harrison, my brother, will be business manager the same as last year, and Frederick Asbach will lead the orchestra. The people already engaged are Davenport Bebus, W. H. Collins, Thomas H. Ward, James Tighe, Emma Schultz and Dickie Martinez."

There is a small theatrical war in Topeka, Kas. The managements of the two opera houses there are again at loggerheads. O. P. Updegraff has left the Grand Opera House and joined the rival establishment. The owners of the Grand have "posted" him, as well as L. M. Crawford, in the papers. It is difficult to distinguish the two houses, as the houses are so similar. In fact, these names were once the subject of a legal fight. However, Corydon F. Craig and H. S. Taylor are booking for the Topeka Grand Opera House—whichever that may be.

STAGE STORIES.

XI.

WON IN THE FLIES.

It all happened in a small theatre situated in one of the English provincial towns—Manchester, if memory serves. London is not alone in its love for the Christmas pantomime, and throughout the tight little island there is not a theatre which does not make an effort of greater or less ambition to reveal the wonders of Fairyland, the agility of Harlequin and the never-to-the-English-mind tiresome vagaries of Clown. It is true that the wonders are very often as fearful as they are wonderful. Harlequin is not always agile, and Clown has a depressing tendency toward rapidness; but there is a pantomime, and the true Briton swallows it as complacently and with as much satisfaction as he eats his plum-pudding. It is a national institution, and to be revered and respected accordingly. Perhaps the more ancient its surroundings and the more traditional its effects the greater is the appreciation of it.

So, at this little Manchester theatre, the people had been busily engaged for weeks preparing for the great event. All day long the carpenters sawed and hammered. The machinists were setting pullies and rigging floats. In the wardrobe-room a bevy of bright-eyed English girls chattered and gossiped as they sewed spangles on gauzy dresses. Down in the mysterious recesses, where the property-man held full sway, there was a motley collection of grotesque masks, bodies of birds and fishes, and other strange and unaccountable monsters which spring into existence with the advent of pantomime. And over all there was a pervading odor of glue, the sure indication in a theatre that something new is in progress.

I have forgotten the name of the pantomime, but, as a matter of course, it was the regulation thing. There was the wished-for fairy, and the very, very good spirit. The persecuted lovers were there, and eke the flinty-hearted parent; then came the harlequinade, and the whole affair wound up with the time-honored transformation scene, wherein the Fairy Queen ascended skyward on the back of a tinfoil eagle, and a glittering throng of bespangled frogs paid homage to her and stared, blinkingly, at the calcium light and red-fire. Altogether, the Manchester manager considered that he had prepared something worthy the shillings and sixpences of his patrons.

With only one of the performers in this gorgeous spectacle, however, this true story has anything to do. Annie had been selected for the character of the Fairy Queen, and she was as comely an English fairy as ever went up into the flies or set the hearts of the old gentlemen in the front rows of the pit beating with ecstacy. She was, indeed, beautiful. Her skin was as fine as satin and as white as snow, while on her cheeks rested the warm glow of health. Her lips, like peaches, half repelled, half invited, to delight. She had a great wealth of chestnut hair that rippled lovingly over her white shoulders, and when the sun shone upon it, glinted and shimmered like burnished gold. But through her eyes beamed the beauty of the soul within. They were large, blue, lustrous eyes, soft and gentle in expression, and when they assumed what the poets are fond of calling the love-light, they seemed to take the color of violets—a warm, sensuous blue that told of a warm heart and a noble nature. No wonder that Annie had suitors galore, so that she should have been just a little of a flirt in her way.

Until she had come to this particular Manchester theatre, however, she had been heart-whole. There she met her destiny. Fred was the juvenile man of the company; a handsome, honest fellow, with the courage of a lion and the heart of a woman, who was steadily pushing his way upward in the profession and had found commendation "in mouths of wisest censure." When the two met it was a clear case of love at first sight. Annie was not, perhaps, prepared to strike her colors at once, but Fred was so persistent in his attentions and so kind and generous withal, that she could not long resist him, and they were soon recognized about the theatre as lovers whose wedding-day was only a question of time. But let us repeat the story of that night as I had it from Fred's own lips, as we chatted together in his room at the hotel last Fall.

"You see, dear boy," he began, in his rich, round voice, "the way it all happened was like this: The day before the production of the pantomime, as I was escorting Annie home from rehearsal, we had a spat about something, nothing—a lovers' quarrel, in fact, and as silly as they usually are. She was not in the piece that night and, I can tell you, I missed her presence, for I loved her very dearly and could not bear pique, let alone malice, against her. Next night I went to her lodgings to escort her to the theatre, but she had left before my arrival. This nettled me and I hurried to the theatre, determined to have an explanation before the performance had ended. The house was crowded, and it was quite evident, as the performance proceeded, that the new pantomime was to be a success. I wandered around behind the scenes, trying to get a glimpse of Annie; but, somehow, she seemed to avoid me. I was angry, cross, and soured against the whole world, Annie and my humble self included.

"By and by the stage was set for the transformation scene. Some irrestible fascination attracted me to the wings, and I anxiously watched the preparations in progress, for there is always more or less danger to the persons taking part in the arrangements. Annie, as the Fairy Queen, had mounted the back of her imitation eagle and was being strapped to the iron bar at the back which was to support her. I looked toward her appealingly, but she only tossed her pretty head and looked away with a sneer upon her face. Then the 'dash,' or front, scene was lowered. The stage was cleared and I strolled into the green-room for a chat with one of my boon companions. Now and then was wafted in upon us the blare of the orchestra, and then there came a loud burst of applause which told us that the transformation scene was on, and suddenly this ceased and there were sounds of trampling feet, mingled with cries of horror. Above all there came to me, cried by a voice I knew so well and loved so dearly, the words:

"'Fred! Fred! Save me!"

"I rushed frantically to the stage, and this is what I saw. A spark from one of the lycopodium torches had, by some fatal accident, ignited the back scene, and the flames were creeping greedily upward toward where my Annie was perched in her eerie, some forty feet from the ground. Already she had unfastened the strap around her waist which bound her to the iron bar and was about to leap to the stage below. To have done this meant death. What to do? No ladders were available and the men who worked the machinery under the stage by which the figures in the transformation could have been worked down, had become demoralized and deserted their posts. My experience of the stage taught me that if she was to be saved at all it must be from above. Looking up to her I fairly shrieked:

"'Don't jump! Keep cool for only a few minutes, and I will save you!'

"Then I dashed through the crowd of terror-stricken actors and coryphees who surrounded me, and running the steps of the fly-gallery mounted them with the fleetness of a deer. When I had reached the top I found there, as I knew I would, a coil of rope. How, in the excitement of the moment, I ever contrived to do it, is more than I can tell, but, by some means or other, I made a running noose at the end of it. Then I crept out cautiously among the flies. It was ticklish work, but I was fighting for a life dearer than my own, and that thought gave me strength and courage. At length, I found myself directly over where she was standing, looking up at me, oh so pitifully, so pleadingly.

"'Courage, sweetheart!' I cried; "be brave and do as I tell you, my darling. When I lower this rope place the slip-noose under your arms and remain perfectly quiet.'

"She did as I directed. I felt the rope tighten and I slowly pulled the dear girl upward and toward the gallery at the side of the stage. Cautiously I bore the precious burden to the place of safety, and, as I laid her down on the gallery floor, the eagle upon which she had stood only a moment previous was a mass of crackling flames! Willing hands were around me and we soon carried her out into the cold night air, where she speedily revived Then her soft blue eyes looked into mine, and as she clasped my hand she murmured:

"'Fred, darling, forgive me. I have been very naughty.'

"And was that the last you ever saw of Annie, or did you make up your quarrel?' I asked him.

"Let her answer for herself. Here she is.'"

As he spoke, a comely woman entered the room, leading a roly-poly, rosy-cheeked boy by each hand. The youngsters, disregarding all conventionality, made a rush for Fred, and clambering on his lap informed "Papa" that "Mamma" had promised to take them to the circus. Then I understood how that Christmas pantomime had ended. The last time I heard from Fred—now a successful star—he was playing Virginius somewhere out in Texas.

GEORGE W. HOWS.

Professional Doings.

—Henry Leone is negotiating for a place in Emma Abbott's company.

—Janet Edmondson's Opera company, recently playing in Montreal, has disbanded.

—Gaspard Maeder is painting the scenery for Clio at Niblo's—not Fox and Schaeffer.

—It is rumored that the Cold Day company is in a state of collapse somewhere in Colorado.

—Ground was broken for the erection of the new Theatre Comique in Harlem on Monday last.

—J. B. Studley will reappear in Monte Cristo next Fall. His season begins in October.

—It is probable that Raymond's Summer engagement at the Madison Square will shortly close.

—Bartley Campbell's travelling Paquita company will open season in Philadelphia on Sept. 21.

—Mrs. Farren is not engaged for Clara Morris' company. She has not yet signed with anybody.

—Murphy and Mack, the well-known Irish variety team, and Prof. Kennedy, the mesmerist, have gone to England.

—Ed. Seabrooke will shortly spend a couple of weeks at Frank Williams' Linden Park Hotel, Cornwall-on-the-Hudson.

—James O. Barrows and Manager D. B. Hodges are in the city actively engaged in organizing their Professor companies.

—Felix McKusick is the title of Sol Smith Russell's new play. It is from the pen of J. E. Brown, of Edgewood Folks fame.

—W. C. Cameron will manage J. J. Dowling and Sadie Hassan in Nobody's Claim. A tour of forty weeks has been arranged.

—The Actors' Colony at Long Branch is languishing. The death of Chanfrau and the absence of Mary Anderson are deeply felt.

—J. B. Polk has completed his company by the engagement of Frank Kilday, Alexander Vincent, Milton Rainford and E. P. Sackett.

—Jalma, the Boston Theatre spectacle which met with such success the season before last, will be produced in San Francisco on August 3.

—Emma Maddern and Harry Dalton have been engaged for Myra Goodwin's company, which opens at the Fourteenth street Theatre on August 3.

—Pauline Markham is trying to secure a week in the near future at Tony Pastor's Theatre. If she is successful she will produce a new musical comedy.

—With a view to preventing the flies from accumulating too rapidly and too near his person, Sydney Rosenfeld has sued Sir Arthur Sullivan for slander.

—Some of the Mikado managers should secure the Deaves Sisters, Ada and Rillie, who are equally at home in representing a Japanese tan or a Chinese pagoda.

—Anna Boyd, who is a pretty woman and a good singer, seems to have become a permanent feature of the farce comedies brought out at Tony Pastor's Theatre.

—Little Olive Berkley has nearly recovered from her severe illness. Her mother, Olive Dickson, has taken her to Long Branch for a few weeks in order to recuperate her strength.

—Advance agent Gibson goes ahead of the Dowling-Hassan combination, and not Joseph Alexander, as has been reported. Mr. Gibson was with the Favette company during its Spring season.

—The Hanlon Brothers have engaged Walton and Edwards, the German specialists, for a season of two years in Europe. The latter took passage on the steamer *City of Chester* on Saturday last.

—There is a strong probability that Buffalo Bill and Dr. Carver will have eaten each other up before they are through with their ill-advised litigation. The Doctor is at present having an inning.

—Handsome new photographs of Sadie Martinot as Nanon, in both imperial and panel size, are attracting much attention in the windows of Charles L. Ritzmann, the Broadway photograph dealer.

—Charles P. Brown has sold to Lisetta Elani and Harry Mack a musical comedy called Love and Lucre. Mr. Brown wrote the original Fun in a Boarding-School, but he doesn't know it in its present shape.

—William Stafford is summering at his wife's home in Milwaukee. His company for the coming season is nearly all engaged. Mr. Stafford will come to New York to begin rehearsals about the 1st of September.

—George Farren will take Louise Rial on the road the coming season. At present, in connection with his brother-in-law, Gaspard Maeder, he is doing the scenic work for several theatres. He attends to the contracts.

—E. C. Stanton, acting manager of the Metropolitan Opera House, arrived from Europe on Saturday. He has engaged a long array of sturdy German singers for the coming season, which is announced to open on Nov. 26, and close on March 6.

—Sol Smith Russell will rehearse his company for two weeks prior to opening his season at Burlington, Vt., next Monday night, 27th. William Seymour is the stage manager. The route lays through Northern New York and Canada for the present.

—Patrice, who goes with the Carrolls, is not engaged for a temporary season, but remains with them permanently. She has never had any intention of joining the Excelsior Burlesque company. Marie Mulock has been engaged by the Carrolls for a juvenile part.

—Dan Maguinnis will open in Lord Tatters, the play written for him by Charles Gayler, at the Park Theatre, Boston, on Sept 7, under the management of E. C. Swett. Lord Tatters is the Irish comedy which Mr. Gayler boasts is "without a stuffed stick, a priest, a whiskey-bottle, a landlord or a red-coat."

—In the same strain to which Mr. Gaylor alludes to his Irish comedy, that gentleman states that his new five-act local melodrama, entitled Dead to Rights, which he will probably bring out under his own management next season, is not possessed of a revolving house, a raft scene, a dynamite explosion, a horse or a supernumerary.

—There is a good deal of "fake" in what is known as the Mexican Orchestra. The leading instrumentalists were formerly of the various original Spanish and Roman Students, and are tanned up for the occasion. And some of these original Students were recruited from the barbers and waiters who find a habitat on the lower West side.

—Among the people engaged by Edward Seabrooke to support him in his coming season of Hobbies are Bertha Fiebach, who has recently adopted the English stage, and who will assume Mrs. Nat Goodwin's role; Daisy Wood, Miss Marshall, Harry Clarke and William Sampson. Harry Hines has been engaged as manager. The season will open about the first week in September.

—The Phœnix of the New is rising from the ashes of the Old Windsor Theatre. It is a rather tardy Phœnix. However, it is promised that the new house will be ready for occupancy about Nov. 1. Among those slated for the management Frank Murtha's name leads all the rest. A better selection could not be made, for Mr. Murtha is immensely popular with the down-towners of high and low degree.

—Joseph Schell, of Boston, is painting the Alpine scendry for Niagara, E. E. Kidder's new play. In case there should be any misunderstanding on the subject, Mr. Kidder wishes to explain that the title of the play has no reference to the Falls, but that it is a sobriquet given to the heroine, an Italian adventuress named Giuditta Orrini, by her American lover, by reason of the torrent of temper that she is capable of exhibiting.

—Lucille Meredith caused the arrest of A. L. Wilbur, manager of the Wilbur Opera company, at Springfield, Mass., last week. The arrest was made on a claim for salary. Miss Meredith was a former prima donna in the Wilbur company, but when the company began to give performances in a tent she resigned. Mr. Wilbur did not deny the lady's claim, but obstinately refused to pay her. He asked to be allowed to take the Poor Debtor's Oath. This was refused, and the case will come to trial in September, Mr. Wilbur giving bonds.

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More About the Agencies.

THE MIRROR'S crusade against the agency system as at present in vogue has met with widespread approval from actors and managers alike. The fear many informants have that their identity may be discovered by the agents in case of the publication of their experiences makes the gathering of information for the purpose of our investigation a difficult task. But our reporters have succeeded since the last issue of THE MIRROR in gathering a good deal of information having direct bearing upon the matter, and it is certain that as the movement ripens scores of actors and actresses who now hang back oppressed by grave forebodings of injury to their business prospects, will finally volunteer to speak for the benefit of the profession in general. In our second chapter regarding the agencies will be found much that will interest our readers and advance the good cause. Particular attention is called to the utterances of such influen tial newspapers as the New York *Times* and the Philadelphia *Record* on this vital subject.

Manager Horace Wall, of New Haven, was seen yesterday by a representative of this journal. "I am glad you have begun this fight to exterminate the practices common among the agencies." The facts you presented last week were conclusive, and you haven't got to the bottom of the matter yet. Your remarks might have been much stronger, and still remained within the strict boundary of truth. I was an agent once myself. But I soon saw what a poor occupation it was unless dishonorably conducted, and so I left it in a short time. Go on. Stir the thing up. You are doing the profession a great benefit and I wish you complete success. The engagement business must eventually be transferred to its proper sphere—the Actors' Fund."

A MIRROR reporter had a long conversation with an actor who is as familiar with the inside workings of the agency business as he is with the alphabet. Years ago he became a victim to its peculiar extortions. He has some very good ideas as to the proposed Actors' Fund Registry. In substance he said:

"So long as the managers patronize the agencies, the actors are helpless. The first step in the reform must be taken by the managers. If the manager goes to the agent, the actor must follow him. The Actors' Fund Registry is a capital idea. But if it is once established it will overrun the present Fund quarters to the exclusion of all other business. It will be found necessary to rent a commodious room for this especial purpose, and this step will practically found an Actor's Exchange. I would suggest that the Registry consist of several books—one book to each line of business, with a separate department for the ladies. Thus a manager needs a heavy man, a juvenile or a soubrette. He opens the book marked Heavies, Juveniles or Soubrettes, and he takes his choice. I would suggest that a small fee be charged for an engagement—say the manager pay a dollar and the actor a dollar, the money to go to swell the Fund treasury. Why not? Better this than to pay fifteen, twenty or twenty-five dollars to the cormorant agent. But I do not believe the agencies can be wiped out. If a war upon them will compel them to modify their more extortionate demands, a great good will have been accomplished. And then there is their favoritism and their violent spites. Compel them to deal fairly. Little can be done, however, without the strong co-operation of the managers. Let those managers who have taken, and are still taking, such an interest in the Actors' Fund, take an equal interest in the Actors' Registry, and success is assured. The agents rely on the indifference of the managers—these latter pay no fees, and, unfortunately, many of them are too lazy to bother about engaging companies. There are notable exceptions—men like Hill and Sanger. Let such managers make the Registry their base of supply, and others will follow.

"Some managers, too, are to be severely criticised for playing into the hands of the agents. There are various ways of doing this—ways that are not necessary to enumerate, as every actor knows what they are. Managers have their spites as well as the agents. To illustrate: A is a manager; he goes to B, an agent, to engage a company. While in B's office, A learns that B is going to engage C, an actor, for another company. C was in A's company the season previous, and they had had a falling-out. A at once lets loose his malignant, vengeful spite. He demands that C's name be crossed off the agent's books, or he will take away his business. The agent complies. C fails to get the engagement—he knows not why. But A's revenge would not be complete were he unable at some future time to convey a hint that he had 'got even' with him. The actor writhes under it; but he is powerless.

"Now a word as to contracts, or the signing thereof. Come into my parlor, said the Spider to the Fly. The agent is the Spider and the actor is the Fly. When the actor enters the parlor he is in the toils. He may have been engaged on the sidewalk; but he must go to the agency and sign his contract and—be mulcted. Now, why not keep blank contracts along with the Registry? It would simplify matters. Everything necessary to the completion of a contract should be kept on hand. This would go a great way toward stemming the tide that flows toward the agencies.

"Let me give you a leaf from my experience with these agencies. Several years ago, while in a Connecticut town, I was approached by a manager—a friend of mine—who wanted me to play a certain part in a play he was about to put on the road. He frankly told me that all the printing he had would last just one week. Then, if business was bad, he would have to close. Our contract was verbal. That week's engagement lengthened into years. During the first year I received a notice from a dramatic agent in New York stating that I was in his debt a certain percentage on the engagement. I called the attention of the manager to the matter. He thought it over and ended by strongly advising me to pay the money and avoid trouble. I paid it, although my engagement was made in Connecticut, I had never been in this agent's office, and had never signed a contract! In fact, during all the years I was with Manager —— my engagements were made verbally, and each year my position was made better. But for four years that agent mulcted me in a commission. My manager persuaded me to pay it, saying he did a good deal of business with the agent and did not care to antagonize him. Once during four years I casually set foot in this person's office, and there I met my manager, whom I had left temporarily through a disagreement. He was looking for me. He invited me out for a walk, and we effected a reconciliation and I returned to the company. During the fifth season the agent wrote me another dunning letter. This was too much and I told my manager that I would not pay it. He tried to persuade me to reconsider my determination, but I was firm. Then he said he would pay it himself; and for the next three years my manager paid my commission out of his own pocket—paid him for services he had never rendered. In fact, during the first three years I was engaged in the States of Connecticut, New Jersey and Rhode Island, respectively."

A well-known actor, whose reputation was made in the stock days, expressed himself as follows:

"I never received anything but injury from dramatic agencies. It is a business invented by one class of men in order that they may live upon others—altogether a 'pull'. Many years ago I was playing in the stock at Albany. An agent had induced me to join it at a much lower salary than I had been receiving. I did so, and played the season. The local manager re-engaged me at an increase. A few days after, I received a bill for a second commission, although I had paid the agent for his trouble in the first instance. I suppose if I had been there all the intervening years I should still be paying it, and the leech would be living off me for the rest of my professional career. If an agent secures a number of good artists, gets a control over them, and holds it, he can sit in his office and make a big income. All the people whom he has had any transaction with are working for him, and if they do not pay him for the result of their own work he black-lists them at once, walks up and down his office, calls all actors scoundrels, and swears he will leave the business. Oh, no, it is too light an occupation. I arranged with a manager last season to play a comedy part in a good company, and he told me to go to the agents to sign the contract. I went there and was informed that another man had been engaged some days before. Another manager sent to my agent one day for an address. They told him that I was out-of-town, and recommended another comedian to him. As a matter of fact I was actually in want of a position at the time, and they were aware of it. Some time ago I took out a small company of my own. I selected the people myself without the aid of an agent. When I was on the road one of my people left me. I telegraphed an agent to send me a substitute, sending also fare and first week's salary. The enterprising gentleman to whom I had paid much money forwarded me as great a lunkhead as it has ever been my misfortune to meet. He could not even speak correctly. I followed the affair up when I came home, and the only excuse was that the agent was away from home and his clerk thought the man looked like an actor.

"I sought him again for a leading lady, but, ye gods! he sent me a 'daisy.' She had never been on the stage before, and had only performed in charades at home."

"I am old enough," said a juvenile man who goes with a prominent company next season, "to remember my stock training, and when I need an engagement I seek the manager direct. Whenever an agent had the selecting of a company, I have seen young fellows who had no experience of the stage taken in preference to those who had training. I've been with the best of companies, but the agents back-cap me. I suppose it's because I won't approach them hat in hand and make obeisance. In one office, I know, my name is at the head of a slate upon which is written down those who have not paid their bills. Now, the agent I speak of, sent me a bill for obtaining an engagement in which he had no instructions from the manager to employ anybody, nor did he afford me any information or assistance in regard to it. I declined to pay, and have held out stoutly for a season. If he thinks I owe it, let him sue me. He knows my address, and I am always at hand. I am very glad to see the movement of the Actors' Fund in this registration matter, as I have heard of several young actors who have already secured engagements through that institution."

The experience of a young English actor is something surprising. Said he:

"Not only did I find it easier to negotiate with managers direct, but I found that every engagement I ever made through an agency was a dead loss to me, and I never realized in salary what I was obliged to pay in commissions. I called and called upon agents one season until I was worn out. A manager at last said: 'Go to the agents and sign a contract.' I went, and upon entering the office of those to whom I had paid many a dollar, I was greeted with the usual 'nothing for you today, sir.' I asked if a certain company was not still open, and received a negative reply. I said nothing more, but returned to the manager, who was rather a determined fellow. He asked me to accompany him him to the agent's office. They were much abashed when he instructed them to draw up a contract for me. I was engaged, went on the road, and received a bill for commission—which I have never paid and never will. I have never been in an agent's office since."

NEW YORK, July 16, 1885.

Editor New York Mirror:

MY DEAR SIR:—I have just finished your long article on us. Go it. Write us up. Send your reporter up, and I will give him some more information.

Yours truly, J. J. SPIES.

Mr. Spies was again visited at his office by a MIRROR representative, and without delay proceeded to deny, so far as lay in his province, all the abuses of the agencies that had been claimed apainst them, so far as they affected himself.

"In the first place," he began, "the commissions given the agents are different from what has been represented. They are five per cent. only on short, or what are termed 'job,' engagements. On long engagements the fee is one-third of one week's salary—nothing more. Again, it is claimed that bad actors who are prompt in their payments are given preference. As far as I am concerned, this is not so, and to bear me out in this statement I would refer to Louis Aldrich, Barney McAuley, Frank L. Goodwin, manager of Clara Morris; Robert Fulford and many others. Now, if I had given them bad actors I couldn't retain their business year after year, as they employ good actors and pay good salaries. I have never charged people for what I did not do. If I draw contracts between an actor and a manager, unless I am instrumental in getting the engagement, the contract is merely a matter of courtesy, and I do not charge for it. Other agencies do. I see that Mr. Haworth has taken a decided stand against a certain agency, and I am very glad of it, because the majority of the people are afraid of them. I have endeavored to teach them better.

"Now," continued Mr. Spies, "there is a great deal more in a dramatic agency than keeping a record of the names and addresses of actors. Managers very often have to depend exclusively on our judgment for the people they engage. I make engagements for people who are out of town, and whom the managers never see or hear of, probably, until they join them.

"I see in your paper that a prominent manager states that he has nothing whatever to do with agencies. I have just filled a part of a company for him with exceptionally strong people. If you have no objection, I will name you some people who owe their success in the profession entirely to me. First is Clara Elliston, who came to this country with Soldene in the chorus. She returned to New York at the end of the tour and was stuck here. I found her, placed her with C. B. Bishop, and gave her a chance to play a good part and to introduce a song. Then I sent her to the Globe Theatre, Boston, where John Stetson met and engaged her for Modjeska's company. Now Miss Elliston has no use for dramatic agencies. Managers seek her out because of her reputation.

"Another lady is Edna Carey. She came to New York three years ago an entire stranger, having hardly a friend in the city. I knew her and determined to do what I could for her. At the time a Lights o' London company was about to be sent out, and I worried James Collier until he engaged her. This was the stepping-stone to Miss Carey's success; but for all that she went to a friend of mine and made strong objection because I charged her $25 for the engagement. Collier re-engaged her the following season. Then she went with Boucicault, and I got her a leading position with John A. Stevens in the city here afterward. Next season she goes with The Shadows of a Great City. Now, after they have made a reputation, other agents can take hold of such people; but they won't do it before the reputation is gained. Forbes Dawson came to this country in 1883, but couldn't get the slightest assistance from his English friends. I started him at Niblo's Garden in the part of Willie Spratley in Youth. He made the hit of the piece. Then I placed him with McDowell and afterward with Lingard and Modjeska.

"The last on my list is Sydney Armstrong. She came here a stranger; I got her a place, and to-day she is one of the best actresses in America. So you see dramatic agencies are of some use. Regarding those schemes by which amateurs are given positions by payment to the agents, you may say that no such arrangements were ever made with me. I have been offered very large prices to get people engagements, but I study the people I want. A great many people complain of the agencies—that they never get anything to do for them. As a rule, these people either can't or won't act. The names of the managers I've given you whom I've worked for is evidence enough that I employ good actors. There are a great many abuses in connection with the agencies, I know.

"A gentleman who was filling a company met with a lady whom he knew, and spoke to her about a part in his play, but said he could not very well engage her because he had never seen her act and did not know her ability. She told him that she played in a neighboring city the following week, and that he could see her there. He did, and engaged her, telling her to go to an agency and get her contract signed. The contract was all made out. She simply put her name to it and left. The agents did not know her, but they had engaged the rest of the company. She asked my advice in the matter, and I told her not to pay any fees. She didn't, and doesn't intend to.'

Edwin Knowles, of Knowles and Morris, of Brooklyn, was seen the other day, and delivered his mind freely on the subject of dramatic agencies to a MIRROR reporter.

"I never have anything whatever to do with them and never had, unless indirectly. When we want actors we go to them ourselves. With the agencies there is too much favoritism shown to suit us, whose object it is to secure good companies. I am prejudiced against the system. I have people come to us and promise to do us service for nothing, so that they could make money for the other side; but we have invariably refused. Long ago I saw the abuse of a system by which actors are forced to pay out a third of a week's salary to those people. I look forward to the time when the Actors' Fund will have so grown that the actors will have a building, or the greater part of a building, for themselves, where they can transact all their business, and where managers may meet them without having to lounge about the Square."

One of the actors who has been engaged to go with J. M. Hill next season had something to say on the subject of the agencies when seen by a MIRROR representative recently.

"One of the greatest abuses, I think," he said, "and one, too, that is so transparent that the actors should long since have thrown off their lethargy and risen in a body to protest against, is the demanding of the payment of a fee when no work whatever has been done. I know mine is an old story, and that others have been recited that are exactly like it in every respect. I was engaged by a star and was told to get my contract at the agent's. I did so, and for the privilege of stepping into their carpeted offices, taking a pen from the stand, dipping it into the ink and inscribing on the legal document my pretty little signature, they charged me the usual fee. Is that right, or can you tell me anyone else who gets paid as well for the same amount of work?"

It is stated of one of the firms of agents in this city that when different bodies of madrigal boys were being engaged by the minstrel companies, they made a thriving business by contracting for a certain number at $7 each per week. Of this the boys got $3 for their vocal efforts.

Before the war dramatic agencies were almost unknown. In fact, the business has had its greatest growth in the short span of seventeen years. Charles T. Parsloe, Sr., was one of the first of the dramatic agents proper. He was a peculiar old man, strictly honorable in his dealings, and something of a recluse. He flourished early in the 'sixties. His office was a dingy little room in the top of a dingy building in Prince street. He carried on a strictly dramatic business. Mr. Parsloe died in poverty—a well-known actor smoothing his pillow—an actor who had accidentally heard that he was ill and dying.

James Connor, originally an Irish comedian, was another of the early dramatic agents. He confined himself to no particular department of the profession. He was a peculair sort of man—close in friendship and bitter in hatred. Richard Fitzgerald was an assistant in his office and devoted to his interests. Connor and Frank Queen were warm personal friends. Indeed, Connor brought the weight of his influence to bear on giving the *Clipper* such dramatic advertising as was to be had in those days, and Queen never forgot it. But Connor's uncompromising hatred somewhat injured his business. Many anecdotes of his business dealings could be recited. He waged a bitter war on Frank Rivers, who set up in opposition to him in 1865. Rivers made a great splurge—the splurge dwindling to nothing in less than two years. Once or twice the libellous nature of Connor's advertisements on the *Clipper* made it necessary for Queen to compromise with Rivers. Connor died of lingering consumption early in '67, and his widow married Anderson, the tobacconnist. She is now a wealthy widow. Fitzgerald succeeded to Connor's business, and, excepting a lapse of a year or so, has continued in it up to the present time. But it is now almost strictly a variety agency.

Some time late in the 'sixties T. Grattan Riggs, John Wild, George W. Thompson and Hugh Egan started an agency and "school of acting" in Military Hall in the Bowery. There were several Chairs in the "school"—John Wild occupying the Chair of Song-and-Dance. Riggs and Thompson had been partners before this. The venture was short-lived, and was looked upon in the profession as a huge joke. Thompson delights to talk about it to this day.

T. Allston Brown, who is probably the most conspicuous among the dramatic agents, dabbled in theatricals long before he opened an office early in the 'seventies. His brother, J. Alexander Brown, became his assistant. Both had been employed in the *Clipper* office. J. Alexander afterward formed a partnership with a man named Barnes. Brown now carries on the agency business alone. In 1870 Harry Cunningham was a well-known agent in Broadway, between Bleecker and Houston streets. T. Allston Brown's office was on the corner of Broadway and Bleecker street, and Lowell and Simmonds—Ben Lowell and Morrit Simmonds—carried on business on an opposite corner. Harry Wall succeeded Lowell, and the firm became Simmonds and Wall. Later the firm of Simmonds and Brown was organized. The firm of Wall and Hanley existed for a short time. Fitzgerald and Riggs were at one time partners.

A few years ago C. R. Gardiner conducted an agency. Having other business ventures, he sold out to J. J. Spies, his clerk, and Harry Smart. A year or so ago this firm separated, and Spies succeeded to the business.

There is always a cloud of insignificant agents, who come and go with the years; who have a brief existence and sink out of sight; who have sometimes desk-room, oftener offices in their hats or against a convenient lamp-post, and who generally eke out a precarious existence. But the prominent members of the fraternity have been enumerated in the foregoing paragraphs. A few names may have been overlooked, and the exact dates of the agency ventures are difficult to obtain. There are several well-known actors and managers, especially the latter, who have at one time or another, at longer or shorter periods, dabbled in the agency business; but their brief hour is hardly worth mentioning.

PRESS COMMENTS.

New York Times, July 19.

The growing dislike to those flourishing institutions known as theatrical agencies is slowly but surely assuming proportions which will undoubtedly take a tangible and aggressive form. The readiness of the agencies to pocket the fees, and the inadequate results which in many cases are conspicuous, have all been discussed by the profession, and the feeling against the agencies is strong. The suggestion which at present seems to be generally favored by actors is the establishment of a theatrical registry in the rooms of the Actors' Fund, this registry to be superintended by a competent man. This bureau of registration, which it is intended shall supply a list as nearly complete as possible of the actors and actresses of the United States, is already mapped out. Its organization has been placed in the hands of the Executive Committee of the Actors' Fund, who are working hard at its completion, urged on by the continual comments of the profession and the complaints against agencies which are always making themselves heard. The committee are at present engaged in obtaining the names and addresses of all American candidates for histrionic honors, and at the same time a short sketch of their stage career, in which the date of their first appearance on the boards, the advancement they have made in the profession, and managers who have at various times secured their services, must be mentioned. It is hoped that by this means the inevitable interviews between managers and actors, which have hitherto taken place at the offices of the theatrical agencies, can be dispensed with. Managers will be able to ascertain the addresses of actors by reference to the list, to acquaint themselves with their lists of specialties, and to come into personal contact with them if desirable. Manager Samuel Colville speaks very enthusiastically of the proposed scheme. The work of compiling the Registry, which is no ordinary labor, is done gratuitously by the members of the Executive Committee, and an endeavor will be made next season, by the payment of a small fee, to make the bureau self-supporting. The money which is paid to theatrical agencies, and which is so frequently followed by no satisfactory results, might be much more advantageously poured into the coffers of the Fund, where there will be none of the annoyances which have caused so much complaint. It has been alleged that the agencies are very useful to travelling managers, and spare them a great deal of trouble; but it is said that the Actors' Fund Registry can accomplish the same end. Managers dislike to know that the actors they engage have paid a percentage of their salaries to theatrical agencies. There is no feeling against the variety agencies, which, it is thought, are indispensable to out-of-town managers, who are unable to keep account of the numerous variety stars who appear in the Eastern towns.

Philadelphia Record, July 19.

THE NEW YORK MIRROR is doing a good thing in stirring up the foul nests where an unclean brood of so-called "dramatic agents" have been sheltered and fed sumptuously at the cost of the professional actor and actress. THE MIRROR proposes to make the Actors' Fund headquarters a registry office for unemployed artists, charging a small fee for the services actually rendered. If the fees exacted by agents were paid by managers the concerns could not exist a day. But the five per cent. commission comes from the artist, who cannot resist payment for fear of the black-list. In one case a manager had engaged his company with the exception of one position, which was filled through an agency. The agent sent bills for commission to every member of the company; and they were paid, although he had nothing whatever to do with the engagements. Ballet and chorus girls are sometimes charged five per cent. of their meagre salaries through their entire engagement. Amateurs who will pay liberally are pushed before capable actors and actresses, and charges are made out of all proportion to the services rendered. These are a few of the criticisms urged by THE MIRROR against the present system of making engagements through agencies. The agents answer that they are necessary to travelling managers, which is true, and they deny the allegations of extortion and arrogance. Whatever side may have the best of this argument, the project of making the Fund a place for meetings between manager and actor, with a complete registry of all professionals at hand, is sound and feasible, and ought to be carried out. The agents now wield altogether too much power to be safely confided to a lot of men whose only necessary capital is a registry book and office room, with pen, ink and paper.

Matinee Martyrs.

I believe that Job is reported to have turned upon certain of his friends in the bitterness of his scorn and misery, and taunted them with the ironical opinion that doubtless they were the people, and wisdom would die with them. These friends, I take it, were not only comforters but critics, and their lineal descendants flourish exceedingly in these latter days. The dramatic Job must often feel tempted to turn upon the critic as his prototype did of old, yet probably the critic would claim at least an equal martyrdom with the actor and the dramatist. If a competition upon the subject of Matinee Martyrs were instituted; if the readers of the *Dramatic Review* were asked to record their opinions as to who were the people best entitled to range themselves under this black flag, after the fashion in which critical opinions of beer and tobacco whiskey and women, and other pleasant things, have been elicited from time to time, the voting would be amusing and possibly instructive.

I think we may start with the undisputed axiom that the the dramatic matinee is one of the most successful modern substitutes for the arena of old Rome, the rack of the Inquisition, and the fires of Smithfield. But the milder martyrdom of to-day leaves a certain amount of doubt as to the identity of its victims, which the ruder system of more barbarous times forbade. Waiving the minor functionaries and components of a matinee, I think those who might fairly claim the gilt and tinsel crown of a Matinee Martyr would be:

1. Dramatic Critics.
2. Debutants and Debutantes.
3. Dramatic Authors.

Matinee audiences have no claim, as they are, if victims at all, willing victims; but, as they commonly consist for the most part of brother and sister artists, it is doubtful whether what is martyrdom to the three claimant classes I have named is not provocative of some sort of gratification to the audiences. Poor humanity finds something not wholly unpleasing in other people's woes, and actors and actresses are very human. For my own part, I would even rank the martyrdom of the critic far below that of the aspirant to histrionic fame, or that of the toiling and ambitious author. To a sensitive and critical mind it must necessarily be painful to sit out a matinee burlesque which is supposed to be a tragedy; a tragedy which calls itself farcical comedy; a comedy which is merely a pantomime out of season; to assist at the birth of a dramatic abortion, or the murder and mutilation of something we had learned to love or to revere. But the critic has his consolations. He can relieve his mind through the media of pen and ink, and he can thank God that he is not as the author or the actor, and as we all have a *soupçon* of the Pharisee in our nature, this last compensation is very real.

The martyrs most deserving sympathy are the debutants and debutantes—aspirants to the fame of the footlights—and the potential Shakespeares, budding Sheridans, mute and inglorious Byrons, Reades, Taylors, Robertsons, to say nothing of more recent representatives of dramatic literary success. For these the martyrdom is often cruel, and not infrequently unjust. It is this injustice which arises from the matinee system which calls for special protest.

Take, for instance, the case of an aspiring Romeo, a heaven-born Juliet, whose genius and beauty are destined in their own opinion to witch the world of play-goers and bring managers to their knees, proffering engagements at forty pounds a week, within five minutes of the fall of the curtain. The chances are that Romeo is a stick—a shapely stick enough, but good for nothing but to beat a matinee audience with—and that Juliet is either a vain, lean-limbed, and angular young girl, with no single qualification for the part, other than her callow youth, or, even more probably, a gushing young thing of five-and-forty, smitten with stage fever—a middle-aged Narcissa, enamored of her own imaginary charms, and lacking the gifts of mind which might atone for the absence of those of person. In cases such as these the martyrdom is deserved; indeed it is not martyrdom, but justice. But there are instances in which the aspirant who makes his or her first bow at a matinee has some real claim upon our interest. Then is it that the martyrdom is very real and very lamentable. In addition to a poverty and an inaccuracy of staging which play at pitch and toss with archæology and make hay of history, furnishes an infuriated populace of six and a loyal soldiery of half that number, there are the graver obstacles of ingrained prejudice and an irresistible anticipation of failure which are common to all matinee audiences. A success achieved in the teeth of these drawbacks is safely to be accepted as a substantial earnest of future fame, and that such successes have been made, is undeniable. But in many cases for the debutant or debutante a matinee means martyrdom, if not absolute dramatic death.

The author's case is sometimes even harder: Trash and twaddle are rampant at matinees, but now and again sterling work is passed over with half-hearted commendation, damned with faint praise if praised at all, so that the sensitive writer shrinks into his shell half heart-broken, and the stage loses work that it badly wants. The author has one other chance it is true—his work is capable of preservation in black and white and of resuscitation if luck will have it so—and in this he is happier than the actor, whose success must as a rule be immediate, but matinee prejudice and half-heartedness; will often nip a promising playwright in the bud, and entitle him to a place amongst the martyrs.

This being so, what is the remedy? As a doctor may be able to diagnose a disease without equal ability to ensure a cure, I can only suggest a means by which some, at least, of the objectionable features of the system might be obviated. A theatre might—possibly may—be run specially for the benefit, or at all events the use, of aspirants to fame, whether as actors or authors. Critics could then go prepared to do at least justice, if they were worth their salt, and the productions need not suffer so much from inadequate staging. But, more important still, the representations should be given in the evening, when human nature is more easily amused; when it has dined, and is on good terms with itself. It may be objected that there would be some difficulty in obtaining adequate professional support at evening performances, but I do not think this need be seriously considered until the advent of the dramatic Millennium, when all our modern Garricks, Keans, Kembles, Macreadys, Robsons, are blessed with full-salaried engagements year in and year out. That something should be done to check what is a growing evil is most desirable. Perhaps those who are best qualified not only to prescribe but also to put their prescriptions into practice, will of their charity take the case in hand, and so reduce the ranks of future Matinee Martyrs.—*Arthur Goddard in Dramatic Review.*

Driftwood.

Christine Nilsson, the famous singer, is in Paris, and during her stay she has sung for charity's sake at the Trocadero and the salon of a grand dame living in the Cour la Reine, says a Paris letter. She has also been in court as plaintiff in a suit against her late husband's family—that is to say, his father, brother and sister, from all of whom she claims 224,000 francs. Before she became a great prima donna, the young Swedish girl boarded out at Batignolles, with an Englishwoman, who gave her lessons in English and her board for $1 a day, wine included. A Mlle. Rouzaud also took lessons of the same woman, and a warm friendship sprang up between her and the young singer. One day Mlle. Rouzaud took Christine to her home. The old folks liked her exceedingly, and Auguste Rouzaud fell madly in love with her, or thought he did, which is about the same thing. But when the young man's father heard of this he made such a row that Auguste left the paternal roof with the 30,000 francs that the old aunt had left him and set up for himself as a stock speculator, at which employment he failed to make a fortune. During the war he served as a soldier, and while Nilsson was in America he was mounting guard on the Paris fortifications. Later on they met again in London and were married in Westminster Abbey. The contract called for what the French law terms "a marriage under the regime of a separation of fortunes." Nilsson's fortune, something like $125,000 in good securities, was to remain under her own entire control and at her absolute disposal, as were all her future earnings, and it was expressly stipulated that the husband should never have any claim to exercise any sort of control over the wife's private affairs. Rouzaud continued to speculate at the Bourse for a few years, and in 1873 his wife loaned him 75,000 francs, which he needed as his share of a family fund to keep the father, who had become embarrassed, from ruin. Soon afterward he stopped speculating and travelled with Nilsson as her business agent. Finally, in 1878, she gave him 50,000 with which to purchase an interest in a broker's office, and a few months later she gave him as much more, so that he might increase his interest in the business. Mme. Nilsson is a good deal of a speculator, and naturally she did all her business through her husband's firm. One day Rouzaud went mad and was taken to a private insane asylum, where he died leaving a lot of things unsettled. After his death Nilsson demanded repayment of these various sums from her husband's father, brother and sister, now a Mme. Loubes; they, in accordance with the French law, having entered upon his estate as sole heirs. To this claim they made joint resistance—hence the suit against them which has just finished.

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If voices could only be preserved! I heard Carl Formes at his debut at Covent Garden, when the very windows seemed to vibrate beneath the deep thunder of his voice, as if it were the pedal of some mighty organ. I heard him since in German operas in New York, and the same voice was coarse and harsh to a degree that afflicted the ear. Mario was a hopeless wreck during his last visit here; Tamberlik's voice had a distressing tremolo and choking sound; and even Tietjens, the Medea of Medeas, was but the shadow of her former self when she visited America. Pasta and Grisi held the boards until they were almost hissed off them, and a lady, who recently heard Jenny Lind sing, said that her voice seemed like a faint echo. Adelina Patti is the only artist who has held her own from childhood to forty years of age.

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I have often been amused at the discussions of actors over certain lines in plays, or "pieces of business" which they considered peculiarly their own. This sort of thing resulted in a fight once in a corridor of a Cincinnati hotel, where two professionals, who were very much down at the heel, waxed wrothy over a line in Othello. It was that part of the dialogue between Othello and Iago, where the Moor says of Cassio, "Is he not honest?" Iago says, "Honest, my lord?" One of the actors claimed that this second line should be read with veiled and crafty meaning—spoken, in fact, so as to throw a very slight discredit on Cassio's honesty, and yet not openly accuse him. "That's rot," said the other actor, complacently; "the way that there line should be read is with surprise and disgust. You don't suppose there would be a curse at the end of the line without meaning something? The way to read that line is this: 'Honest? *My Lord!*'"

"Oh, eat a brick,'' said the other actor, contemptuously.

"Who eat a brick?"

"*You* eat a brick!"

"*Me* eat a brick?"

"Ya-as ——"

Biff!—*Argonaut.*

—

Somehow the Coombe folk seem to have been a little wanting in tact, remarks the London *Entr'acte*. Lord Archibald Campbell wrote a circular-letter to the dailies, in which he said that if the editors should be sending a critic down he should be happy to give the gentleman a "glass of wine," if he would present enclosed ticket "at the cottage." The "ticket" was on the fly-leaf of the letter, and was remarkably like the document which entitles a distressed person to a dole of soup or coals. I believe not one single critic presented his ticket. On the other hand, the critics have been guilty of a far more outrageous breach of propriety, for they have not only discovered talent in Miss Fulton, who played Audrey in As You Like It, but declared that she showed more of that rare quality than all the rest of the amateurs put together. When I say that Miss Fulton is Lady Archibald Campbell's cook—pressed into the service because none of the other ladies would consent to play a hoydenish and sluttish part—the impropriety becomes manifest. The worst of it is, that the criticism was strictly true. I can't conceive any excuse, except that the critics didn't know that Miss Fulton was Lady Archibald's cook.

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